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EDMONTON FOLK MUSIC FESTIVAL 1994



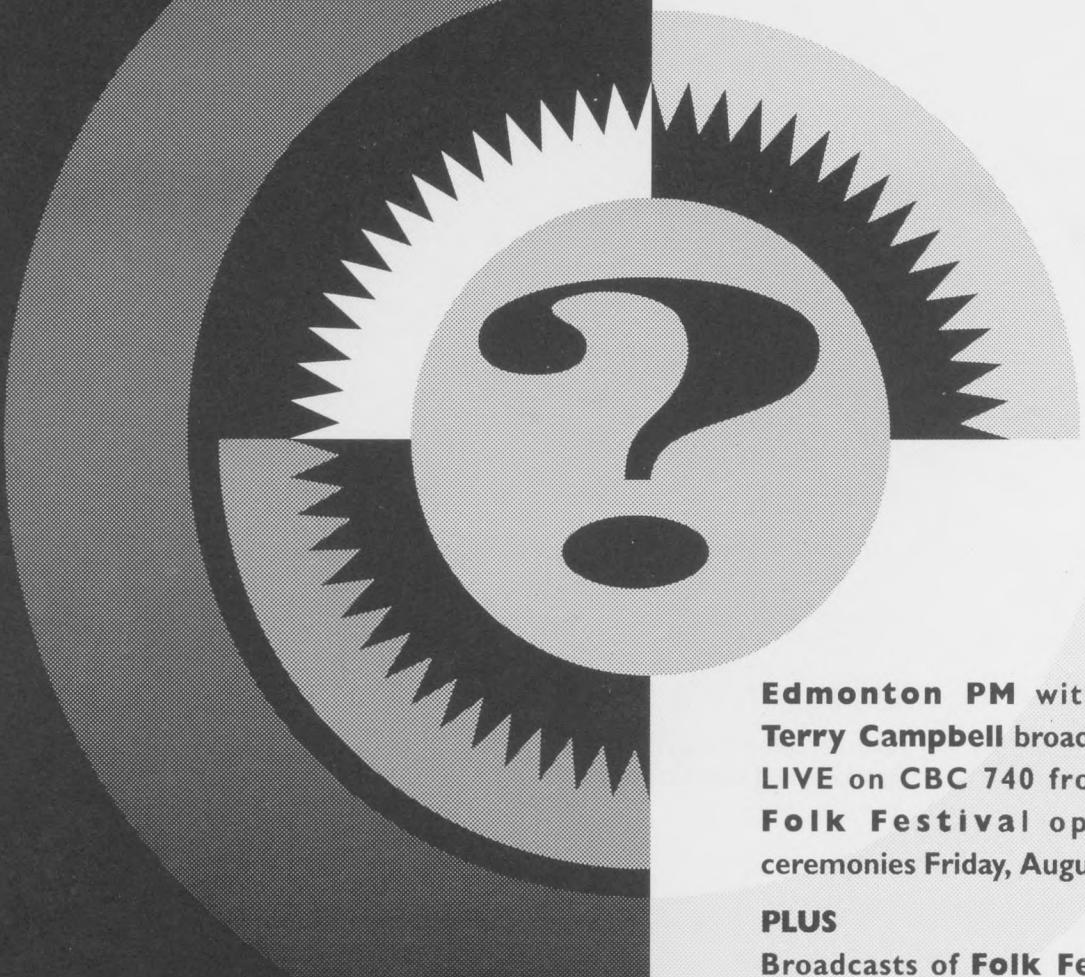
GALLAGHER PARK, AUGUST 4,5,6,7, 1994

Site Map – Pages 60-61

Workshop Schedules – Pages 62-65

Main Stage Line-up – Page 120

WHAT CAN YOU EXPECT



Edmonton PM with host
Terry Campbell broadcasting
LIVE on CBC 740 from the
Folk Festival opening
ceremonies Friday, August 8.

PLUS

Broadcasts of **Folk Festival**
entertainment on CBC 740
Radio and CBC 90.9 Stereo all
year!

CBC  **740**

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The Edmonton Folk Music Festival

**EXPECT
MORE!**

The Edmonton Folk Festival Program Book is published by the Edmonton Folk Music Festival Society, a non-profit organization incorporated under the Alberta Societies Act and presided over by the Edmonton Folk Music Festival Board of Directors. Please address all correspondence to:

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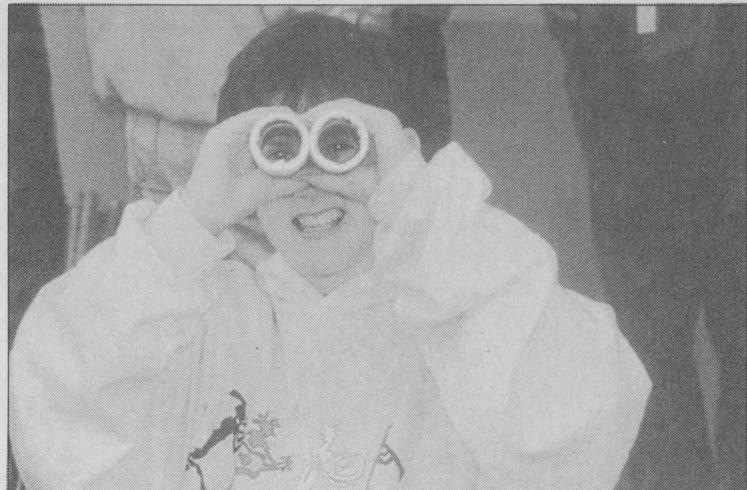


photo by Darren Gust

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The Edmonton Folk Music Festival is a tantalizing tradition which delights the senses and enchants the musician in all of us. This year marks the festival's 15th year of showcasing great artists from around home and around the world. To celebrate, organizers have lined up an incredible mix of blues, bluegrass, country, gospel, Celtic and world music.

Congratulations to performers, volunteers, sponsors and organizers for your continuing commitment to making this the best folk music festival in Canada. Congratulations also to discriminating Edmontonians and visitors who recognize great music when they hear it, and come back every year to tune in to new talent and well-known stars.

Gather at Gallagher Park, absorb the ambience, pray for sun, and enjoy one of Edmonton's outstanding annual events!

Jan Reimer, Mayor

Welcome to the 15th annual Edmonton Folk Music Festival! On behalf of the province of Alberta and the Department of Community Development, I extend my warmest greetings to the dedicated volunteers, the performers and the tens of thousands of folk music fans. Year after year, this gathering at Gallagher Park becomes a community whose purpose is to meet with family and friends and to celebrate music. Alberta is pleased to support what many consider to be the best folk music festival in Canada.

Dozens of superb acts are lined up for this exciting event. Some are old friends to the festival, some are new to Edmonton from different parts of the world. Together they make this August weekend a celebration of music.

A decade and a half has passed, and Edmonton's folk festival is brimming with more energy and vitality than ever. Congratulations to the organizers and to the hundreds of volunteers, to the musicians for their artistry, and to festival patrons for the camaraderie and cooperation which make the Edmonton Folk Music Festival such a warm and wonderful event each year. Enjoy the 15th anniversary of the Edmonton Folk Music Festival!

Gary G. Mar, Q.C., Minister of Community Development

One of the largest outdoor music events in Alberta and one of the best attended folk festivals in North America, the 1994 Edmonton Folk Music Festival provides Canadians with a unique opportunity to celebrate and share their cultural values.

The Edmonton Folk Music Festival has entertained both young and old since 1980, drawing audiences and performers from around the world. As we celebrate the International Year of the Family, the folk festival is to be congratulated for attracting and encouraging family participation by offering activities and performances as diverse as its audiences.

I am pleased that the Department of Canadian Heritage has been able to support the 1994 Edmonton Folk Music Festival through the Cultural Initiatives Program. My best wishes to the many volunteers, organizers, musicians and participants involved in this very popular and impressive event.

Michel Dupuy, P.C., M.P.
Minister of Canadian Heritage

Le Edmonton Folk Music Festival 1994, le plus grand événement musical extérieur en Alberta et l'un des plus fréquentés en Amérique du Nord procure aux Canadiens et Canadiennes une excellente occasion de célébrer et de partager leurs valeurs culturelles.

Depuis 1980, le Edmonton Folk Music Festival a divertit les jeunes et les moins jeunes en attirant des auditoires et des artistes du monde entier. Alors que nous célébrons l'Année internationale de la famille, nous nous devons de féliciter le Festival d'avoir su attirer les familles et encourager leur participation en présentant toute une gamme d'activités et de spectacles aussi divers que ses auditoires.

Je suis heureux que le ministère du Patrimoine canadien ait pu appuyer le Edmonton Folk Music Festival 1994 par l'entremise de son Programme d'activités culturelles. Je souhaite un franc succès aux nombreux bénévoles, organisateurs, musiciens et participants lors de cet événement aussi populaire qu'impressionnant.

Michel Dupuy, C.P., député
Ministre du Patrimoine canadien



photo by Frank Gasparik

15 years! Every year is special but this milestone year will be celebrated by the return of highlight acts from past years and a particularly strong new lineup. Get ready for about 100 hours of outstanding music and variety entertainment.

The Thursday main stage concert initiated last year will continue. Otherwise, only minor improvements will enhance your festival experience, one being a customer storage area, the Check It Inn. Please continue to support the festival's environment program.

Thanks once again to the many people who make the festival happen. We greatly appreciate the support of our corporate and public sponsors, including the City of Edmonton, the Alberta Foundation for Performing Arts and the federal department of communications.

Thanks also to over 1,400 volunteers who ensure a quality experience for everyone.

And finally, thanks to you, the folk music festival patron. Your loyalty over the years has provided the ongoing support which has enabled the Edmonton Folk Music Festival to grow to become one of the best in the world. Enjoy!

Terry Fannon, Chairman
Board of Directors

Welcome to the 15th annual Edmonton Folk Music Festival.

As our festival has grown over the past number of years, I have often wondered "What is it that makes Canadian folk festivals so special?" In a word I believe it's the "spirit" of the events.

This folk festival spirit gained strength in 1980 when our first festival was staged in Gold Bar Park.

You can see this spirit everywhere this weekend. Look for it in a volunteer's smile, a friend's hug, a child's eye or an adult's dance. You can be sure the spirit is shared by our performers, many of whom have travelled long distances for relatively little monetary reward.

Considering the size of our festival we have been remarkably free of trouble. When it rains in Edmonton our audience stays, and as one performer remarked to me "the difference is that at other festivals, I can hear the audience—in Edmonton, I can feel them." You can make our festival even stronger by respecting your neighbor's right to listen to the music.

To the thousands of people who have helped this festival along the way, my thanks, along with my hope that your collective vision is being fulfilled. My belief, as always, is that the best of this festival is yet to come.

Most of all this festival is rooted in the present. Whether you are a veteran or a newcomer, do we have a show for you! May your spirit sing.

Musically yours,
Terry Wickham, Producer

How it works

A guide to the festival



photo by Delbert Kostura

The magnificent Gallagher Park

Welcome to Edmonton and to Gallagher Park for the 15th anniversary of the Edmonton Folk Music Festival.

Edmonton's river valley, one of the longest urban river valley parks in North America, is your playground year-round, whether it's for hiking, biking, walking, skiing or taking in the Edmonton Folk Music Festival.

Gallagher Park, a great place to romp and celebrate four days of folk music in the company of friends, offers you what no other venue can – a breathtaking view of the Edmonton skyline as the sun sets and you lie back on the hill taking in some of the best music around.

During this four-day event, this site will see approximately 15,000 people per day. We ask that you treat the park and your neighbors with respect and consideration.

- Take your litter to the garbage bins.
- Drop your pop cans and bottles in the recycling bins.
- Drop your cigarette butts in the sand-filled plastic buckets at the recycling stations.

Remember, we want to keep the park as beautiful as we found it.

Thanks to Cloverdale

Cloverdale residents take pride in their community and have welcomed us again into their beautiful backyard for another weekend of fun and music. We ask that you respect their property and their privacy.

After each night's concert, leave the neighborhood quickly and quietly. Some residents may already be asleep.

Without the patience and co-operation of Cloverdale residents, this annual music festival could not take place in Gallagher Park.

Keeping time

► Gates open

| | |
|----------|-----------------------|
| Thursday | 5:30 p.m. - 11 p.m. |
| Friday | 5 p.m. - midnight |
| Saturday | 10:30 a.m.-12:30 a.m. |
| Sunday | 10:30 a.m.-11:30 p.m. |

► Workshop schedules

| | |
|----------|------------------|
| Saturday | See pages 62, 63 |
| Sunday | See pages 64, 65 |

► Main stage line-up

See page 120

► Edmonton Power Family Area

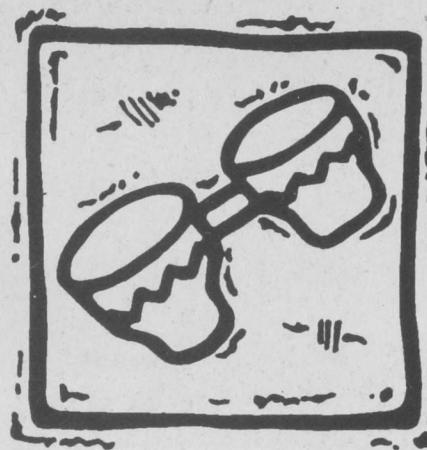
| | |
|----------|---------------------|
| Saturday | 11 a.m. - 5:30 p.m. |
| Sunday | 11 a.m. - 5:30 p.m. |

► Imagination Market

| | |
|----------|-----------------|
| Saturday | 1 p.m. - 7 p.m. |
| Sunday | 1 p.m. - 7 p.m. |

► Crafts Tent

| | |
|----------|------------------|
| Saturday | 11 a.m. - 8 p.m. |
| Sunday | 11 a.m. - 7 p.m. |



► General Store

| | |
|----------|----------------------|
| Friday | 5 p.m. - 10 p.m. |
| Saturday | 10:30 a.m. - 10 p.m. |
| Sunday | 10:30 a.m. - 9 p.m. |

► Check It Inn

| | |
|----------|------------------------|
| Saturday | 10:30 a.m. - 9:30 p.m. |
| Sunday | 10:30 a.m. - 9:30 p.m. |

► Get Shakin' Juice Stand

| | |
|----------|-------------------------|
| Thursday | 5:30 p.m. - 11 p.m. |
| Friday | 5 p.m. - 11:30 p.m. |
| Saturday | 10:30 a.m. - 11:30 p.m. |
| Sunday | 10:30 a.m. - 11 p.m. |

► Coffee Bar

| | |
|----------|-------------------------|
| Friday | 5:30 p.m. - 11 p.m. |
| Saturday | 10:30 a.m. - 11:30 p.m. |
| Sunday | 10:30 a.m. - 11 p.m. |

► Concessions

| | |
|----------|----------------------|
| Thursday | 6 p.m. - 11 p.m. |
| Friday | 5 p.m. - 11 p.m. |
| Saturday | 10:30 a.m. - 11 p.m. |
| Sunday | 10:30 a.m. - 11 p.m. |

► Records Tent

| | |
|----------|----------------------|
| Friday | 5 p.m. - 10 p.m. |
| Saturday | 10:30 a.m. - 10 p.m. |
| Sunday | 10:30 a.m. - 7 p.m. |

► Raffle Tickets

| | |
|----------|---------------------|
| Thursday | 6 p.m. - 8 p.m. |
| Friday | 5:30 p.m. - 8 p.m. |
| Saturday | 10:30 a.m. - 8 p.m. |
| Sunday | 10:30 a.m. - 8 p.m. |

► Beer Gardens

| | |
|----------|------------------------|
| Thursday | 5:30 p.m. - 10:30 p.m. |
| Friday | 5 p.m. - 10:30 p.m. |
| Saturday | 12 noon - 10:30 p.m. |
| Sunday | 12 noon - 9:30 p.m. |

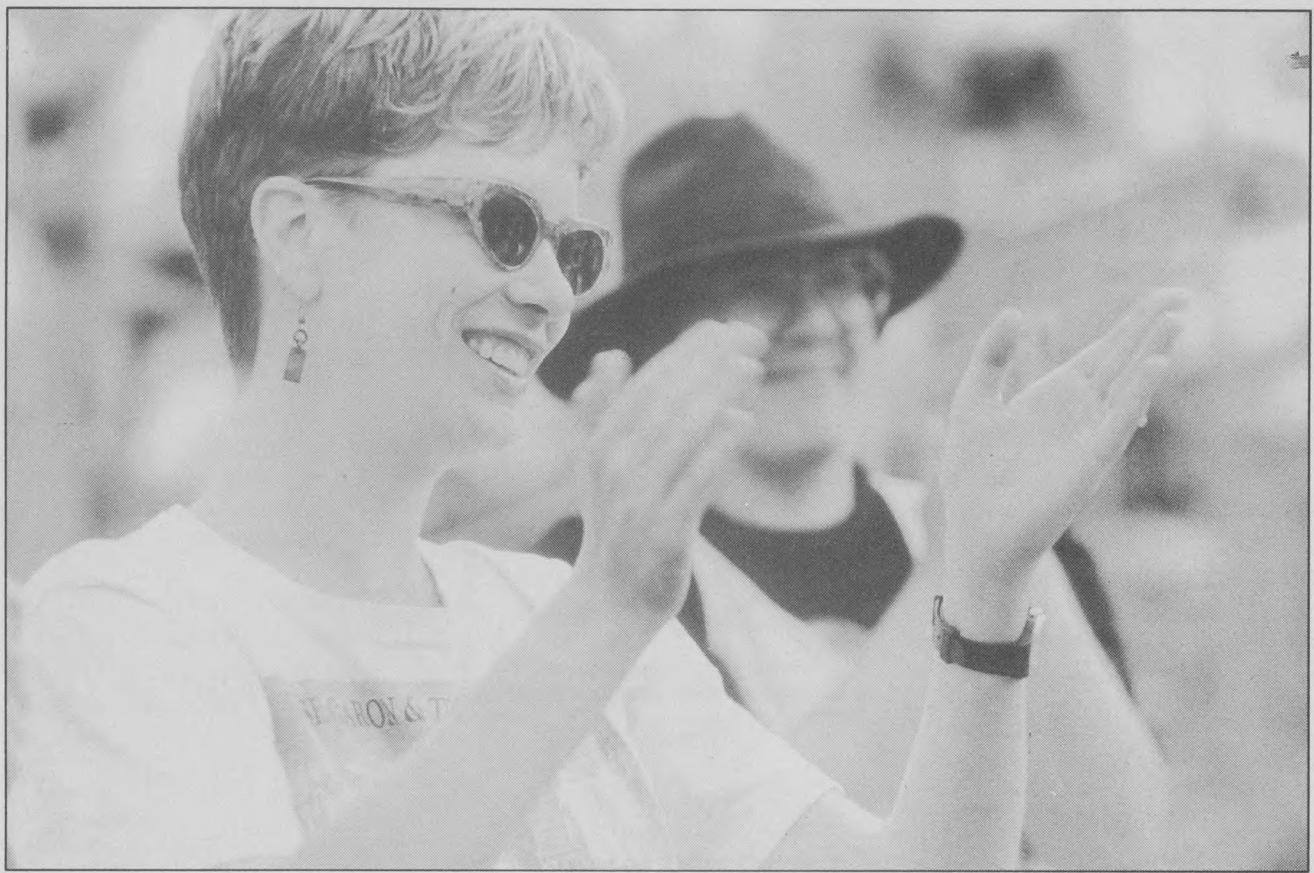


photo by Frank Gasparik

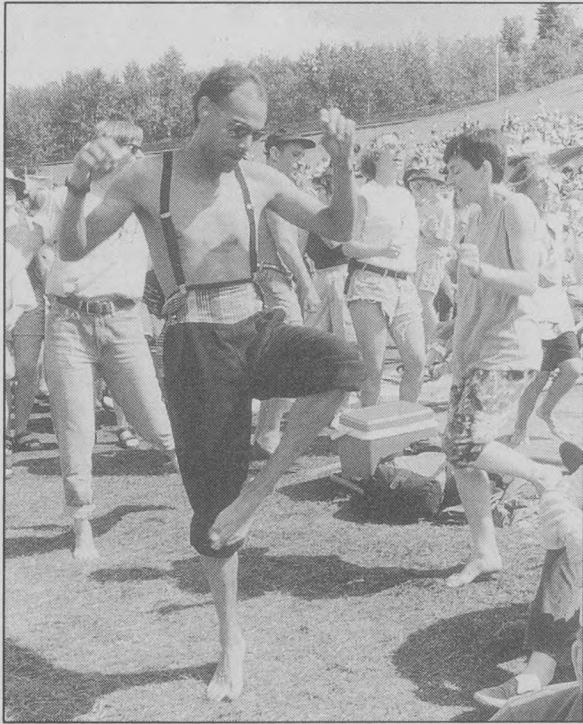


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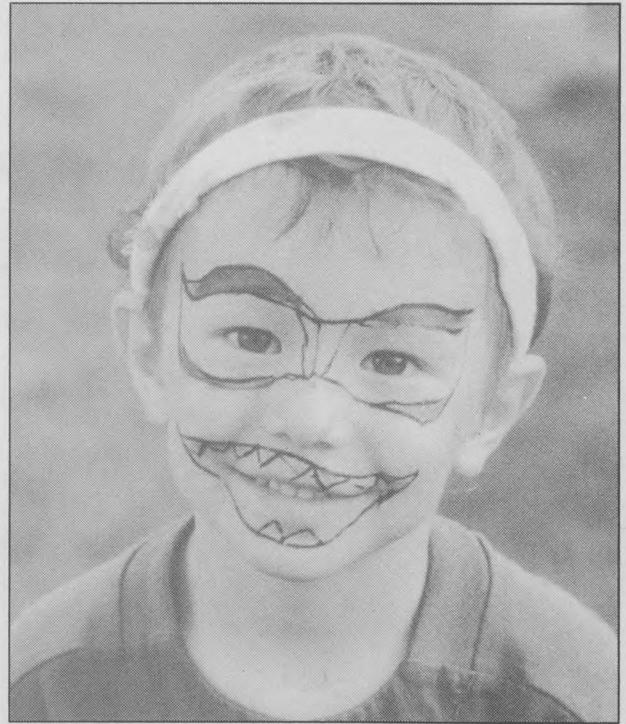


photo by Anita Maloney

Friendly advice and a few golden rules

Please keep these in mind to make the weekend a great experience for all.

► A blanket statement

The rush for the best seats on the hill is a real sight. However, there's nothing funny about folks who arrive later and move in on the early arrivers' blankets, tarps and chairs to claim a bit of space of their own in front of the main stage. We hope this doesn't happen to you, but if it does, we urge you to contact a member of the festival's Security crew to settle any *homesteading* claims.

Any blankets, tarps and chairs left in front of main stage will be gathered up at the end of each night and left in the lost and found at the Journal Information Tent. They can be claimed there the following day.

► Good neighbors

The music has got you going and your feet just can't stop moving...

That's natural in such a setting as this, but we ask that you mind your neighbors, who paid for the privilege to be here and want to enjoy the music as much as you do.

- Please keep to your own space.
- Please be considerate of your neighbors. Watch you don't disturb your neighbor or block their view.
- Don't dance in front of others and spoil their view. There's lots of room to dance on the outskirts of the crowd. There the sound is just as good and you can dance to your heart's content.

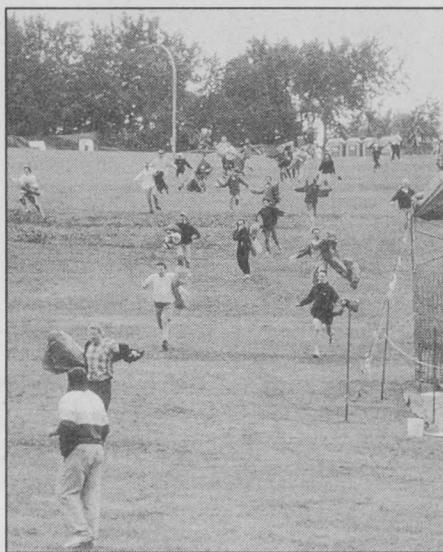


photo by Anita Maloney

It's a matter of minding your manners; there's little a polite request won't resolve. However, if there's a disagreement, ask our Security crew to settle it rather than take matters into your own hands.

► Candles

Those thousands of dazzling points of light seen on the hillside during the evening concerts have raised some concerns among our patrons.

Clothing, blankets, tarps, tents and assorted paper products are highly flammable. Patrons are therefore reminded to exercise caution when handling candles, especially on the crowded hillside.



► Sliding

Sliding down the hill is not allowed. In the past, kids and adults alike have had a good time sliding down the hill. But for many, sliding resulted in injuries. Prevention is the best policy.

► Pets

Pets are not allowed on site.

► Drugs & booze

Festival goers are prohibited from bringing alcohol or drugs on the festival site.

Festival security has the right to

- search containers
- confiscate any prohibited materials.

► Video & tape recording

Copyright laws prohibit the videotaping or recording of any artists appearing at the festival.

Video and recording equipment will not be allowed on the festival grounds. Anyone caught recording or videotaping a performance will have

his or her equipment confiscated by festival Security. Confiscated equipment can be picked up from Security on the way off the festival grounds.



photo by Delbert Kostura



photo by Joe Rizzuto

What there is and where to find it



Information

There are three locations providing festival information:

- The box office at the main gate
- The box office at the south gate (top of Connors Hill)
- The Journal Information Tent, east of the main stage

Information volunteers can help:

- Find lost parents
- Find lost kids
- Locate lost and found items
- Find where your favorite performer is playing
- Direct you to the message board
- Provide bus schedules
- Pass on comments and suggestions

Or, you can ask anyone wearing an EFMF volunteer T-shirt and/or badge for assistance. Although all volunteers will try their best to get you pointed in the right direction, keep in mind that not everyone will know everything there is to know about the festival.



Check It Inn

The Check It Inn works like a coat check. If you don't feel like leaving your cooler, musical instrument or stroller on the hill while you go for lunch, for dinner or home for a shower, leave them at the Check It Inn. The Check It Inn tent is beside the Journal Information Tent. Cost: \$1 per tag.

Check It Inn is open Saturday and Sunday, 10:30 a.m. to 9:30 p.m. This is not an overnight storage area. You must pick up your belongings before 9:30 p.m. Anything left after 9:30 p.m. will be donated to our favorite charity.



First aid

The first aid tent is where you'll find the festival's qualified professional health care crew.

These kind folks will take care of those scrapes, bruises, bumps and sunburns.

To avoid some of the typical excesses of a sunny day, consider some wise Australian advice: Slip! Slap! Slop!

Which means:

- Slip on a shirt.
- Slap on a hat.
- Slop on sunscreen for maximum protection. (Sunglasses help, too.)

We also suggest that you add SHOES to your list, to protect your feet from anything sharp and prickly.



Phones

You're having a good time, and you want to let your friends know about the festival, or to let your mother know you'll be late coming home. No problem. Cantel is once again providing free cellular phone service from its booth just inside the main entrance. Check the map for the exact location.



Message board

Want to meet some friends who are coming down later? Don't worry; just leave them a note on the message board at the Journal Information Tent.



Lost kids

It's a big site. There's much to see and hear and many things to distract parents and children alike.

Children are an essential part of the festival. So, for your children's safety and for a worry-free weekend, please keep an eye on your children.

Parents and children are urged to become familiar with the festival's LOST KIDS symbol.

The Journal Information Tent is the place to go if you become separated.

Lost kids will be taken to the Journal Information Tent. If you and your child/children have become separated, contact a member of the festival Security crew and listen for announcements from any of the stages.

We urge that you and your family have a pre-arranged meeting spot and set times to get together. So, synchronize your watches, and away you go.



Lost and found

It's easy to lose things, and it's even easier to find them on the festival site. Just check with Lost and Found in the Journal Information Tent to the right of the main stage.



Water

Water for drinking and washing is available at the public faucet in front of the Cloverdale Community Hall.

Getting here and getting home

Absolutely no parking

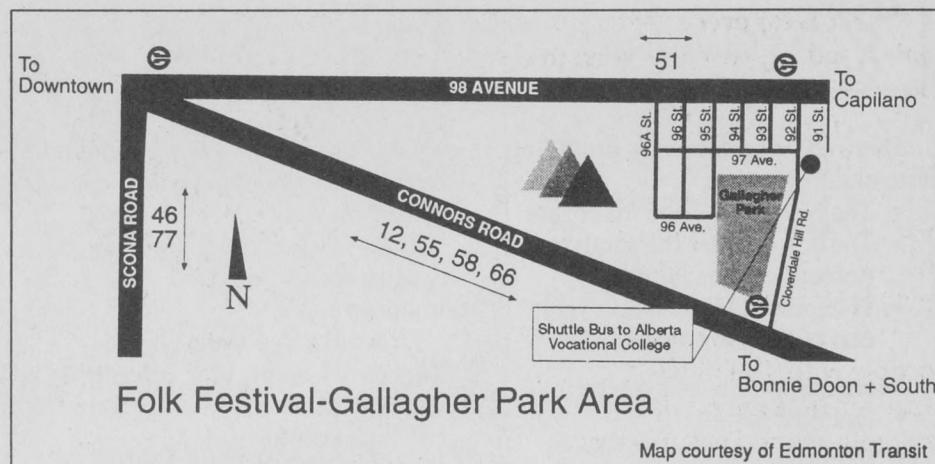
There is no parking in close proximity to the festival site. Vehicles parked in the Cloverdale community run the risk of being tagged and towed. Here are a few convenient non-auto alternatives.

► Park your pedals

Take advantage of the fabulous bike trails in the river valley. Cycle to the festival site and leave your bike in the safety of our free supervised bicycle lock-up area, at the corner of 93 Street and 97 Avenue – close to the festival's main gate.

► Public transit

Regular transit service is available from many routes which operate by Gallagher Park. Bus schedules for all bus routes running along Connors Road and along 98 Avenue are available at the Journal Information Tent. Check the Journal Information Tent for the exact time your bus leaves. You can also consult Edmonton Transit System Route and Schedule Information at 421-4636 for the most direct service to the festival.



Map courtesy of Edmonton Transit

► Park 'n ride

Catch the park 'n ride shuttle bus from the Alberta Vocational College, downtown at 108 Street and 103 Avenue. Park for free.

Bus fare per trip:

| | |
|-----------------|-------|
| Adults | \$1 |
| 6 -15 years | \$.50 |
| 5 years & under | Free |

Park 'n ride buses arrive and leave Gallagher Park from 97 Avenue and 92 Street, the northeast corner of the

festival site. Buses leave every 15 minutes during these times:

| | |
|----------|---------------------|
| Thursday | 5 p.m. - midnight |
| Friday | 4:30 p.m. - 1 a.m. |
| Saturday | 9:30 a.m. - 1 a.m. |
| Sunday | 9:30 a.m. - 12 a.m. |

These specially marked buses will also collect passengers at the Edmonton Journal, 101 Street and 100 Avenue.

Please note: Edmonton Transit Passes are not valid on park 'n ride trips.

Special thanks to Alberta Vocational College for the use of their parking lots.

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Accommodating special needs

Music is for everyone to enjoy, and we are committed to accommodating the specific needs of people with disabilities.

With each passing year we've broken new ground and removed old barriers for people with disabilities.

The Access crew assists people with disabilities, answers questions, takes suggestions and ensures that people with special needs get the site map and all available information on

- designated listening areas for people in wheelchairs
- program information in Braille
- assistive listening systems for the hard of hearing

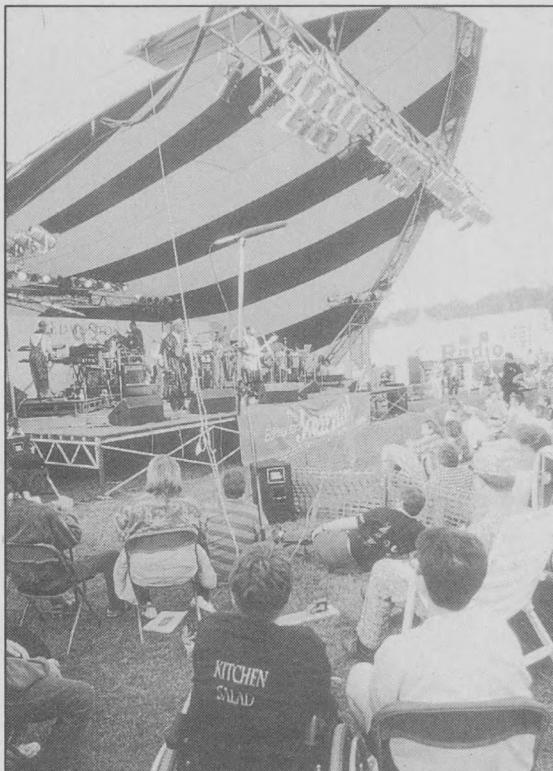


photo by Joe Rizzutto

► Wheelchair access

Access crew volunteers will be accessible at the main gate, Journal Information Tent and wheelchair sites. In the event of inclement weather, volunteers will assist people with disabilities off the site or to sheltered areas as quickly and as safely as possible.

To better accommodate wheelchair users, the festival has expanded the listening area west of the main stage.

The two-for-one ticket policy remains in effect for people who require the assistance of an aide.

Every effort has been made to reduce or eliminate obstacles which impede free movement of people in wheelchairs. The festival staff has ramped or rerouted power lines on the festival site.

For people driving vehicles marked with the appropriate identification, parking has been made available near the main gate.

► Hearing

There are two options available for festival goers who are hard of hearing:

- magnetic induction loops at all performance areas
- a wide-area F.M. system in operation for main stage performances.

The magnetic induction loop system consists of an antenna placed beneath the sod in a 25-foot-square area within the audience area. If you use a hearing aid equipped with a T-switch (telecoil), you simply switch your aid to the "T" position and sit within 12 feet of the blue hearing access signs, located in the centre of each looped area. Your hearing aid will act as a receiver, and no other equipment is required.

The F.M. system is a radio transmitter connected to the main stage public address system. The stage sound is broadcast on a special frequency, and the user listens on a receiver provided by the festival. Receivers can be connected to some hearing aids.

Receivers can be obtained at the Edmonton Journal Information Tent. A driver's licence or a credit card is required as a deposit.

If you have any questions regarding hearing access, contact Mike Keeping at 439-2061 or an Access crew volunteer.

► Visual

People with visual disabilities have access to the workshop schedule in Braille or large print, as well as a tactile map available at the Edmonton Journal Information Tent, east of the main stage.

Green opportunities

► Reusable plate program

Here's how it works:

- Pay a \$2 deposit when you purchase food at any concession.
- As soon as possible after eating, return your plate to the Plate Return Depot and get your \$2 back. (We have a limited number of plates and must keep them circulating.)
- Please do not wash your plates at the public water taps.
- Please don't bring plates or cutlery from home. City health regulations forbid this practice, and food vendors cannot serve food on anything but festival plates.
- Please do not take plates home.
- Enjoy the delightful food and think how good it feels not to be creating a mountain of garbage.

With the assistance of the Edmonton Community Foundation, the festival started the reusable plate program three years ago.

► Reusable cups

Reusable cups are for sale at the General Store. Help reduce the need for disposable cups by buying one here or by bringing one from home.

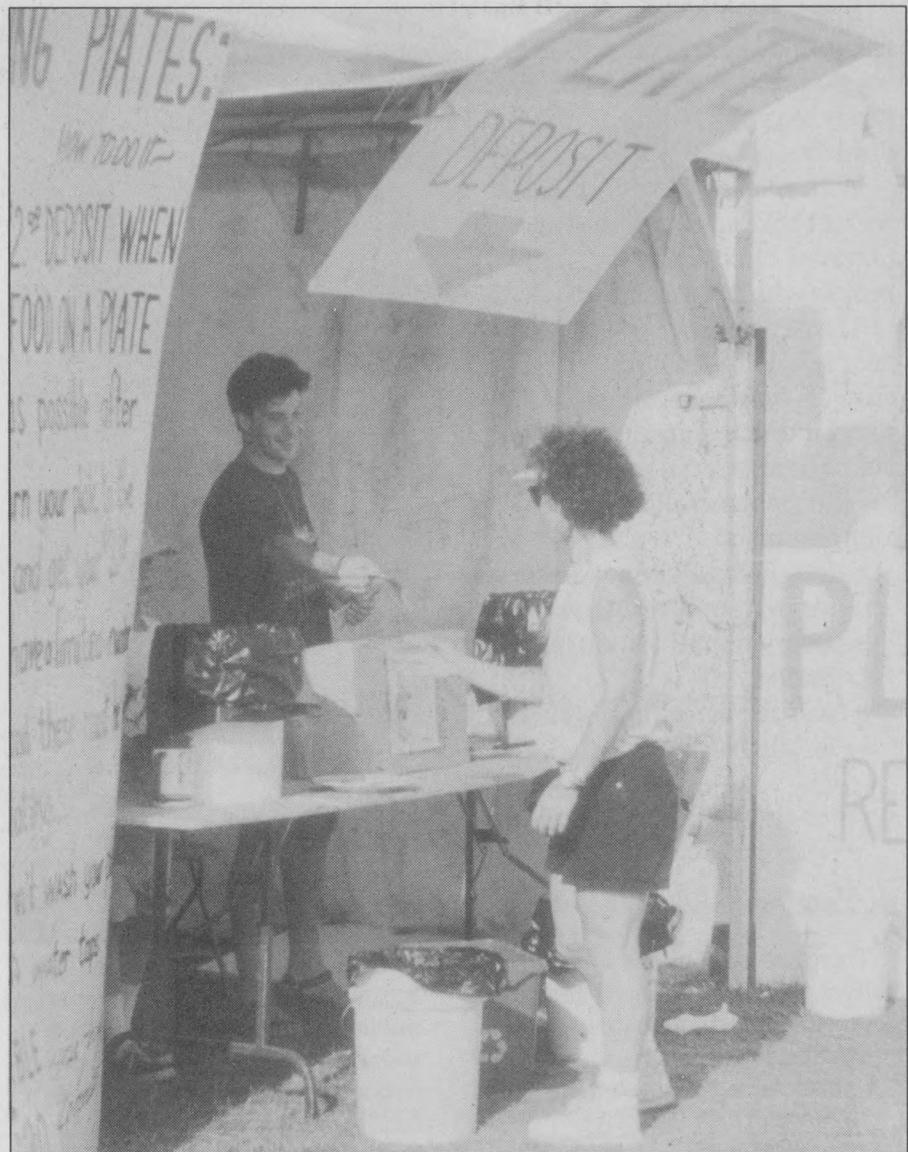


photo by Delbert Kostura

► Recycling

There are four recycling stations on site where you can recycle your garbage.

Environment crew volunteers are available to help you recycle:

- pop and juice cans
- glass bottles
- plastic
- paper

Please do your best to recycle what you can, so we can reduce the amount of garbage we send to the landfill.

The recycling stations will be operated by staff from the City of Edmonton Waste Management office and by Environment crew volunteers.



Who makes it work

Board of Directors



*Front row
(from the left)*

Dave Charette
Nancy Hawkins
Kim Larsen
Jim Spinelli

Back row

Wayne Tookey
Marigold Kinley
Terry Fannon
Anne Marie Ogston

Bob Lamoureux
(missing from photo)

Staff



Photos by Delbert Kostura

*Front row
(from the left)*

Vicki Fannon
Terry Colp
Roberta Magnusson
Ruth-Ann Chafe

Back row

Michelle Gale
Terry Wickham
Don Snider
Lori Isberg
Richard Davis
Linda Nauss
Jocelyn Babcock

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Canadian Heritage

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Volunteers

At the first Edmonton Folk Music Festival in 1980, we had 350 volunteers and 21 crews. Now in 1994, we have over 1,400 volunteers staffing 46 crews.

Volunteers are now working in areas we hadn't even dreamed about when we kicked off this festival in 1980. The growth in the number of volunteers is due to our efforts to make this the friendliest, most well-organized festival ever imagined. It is the creativity and energy of all volunteers that brings this festival to life, and we thank them.

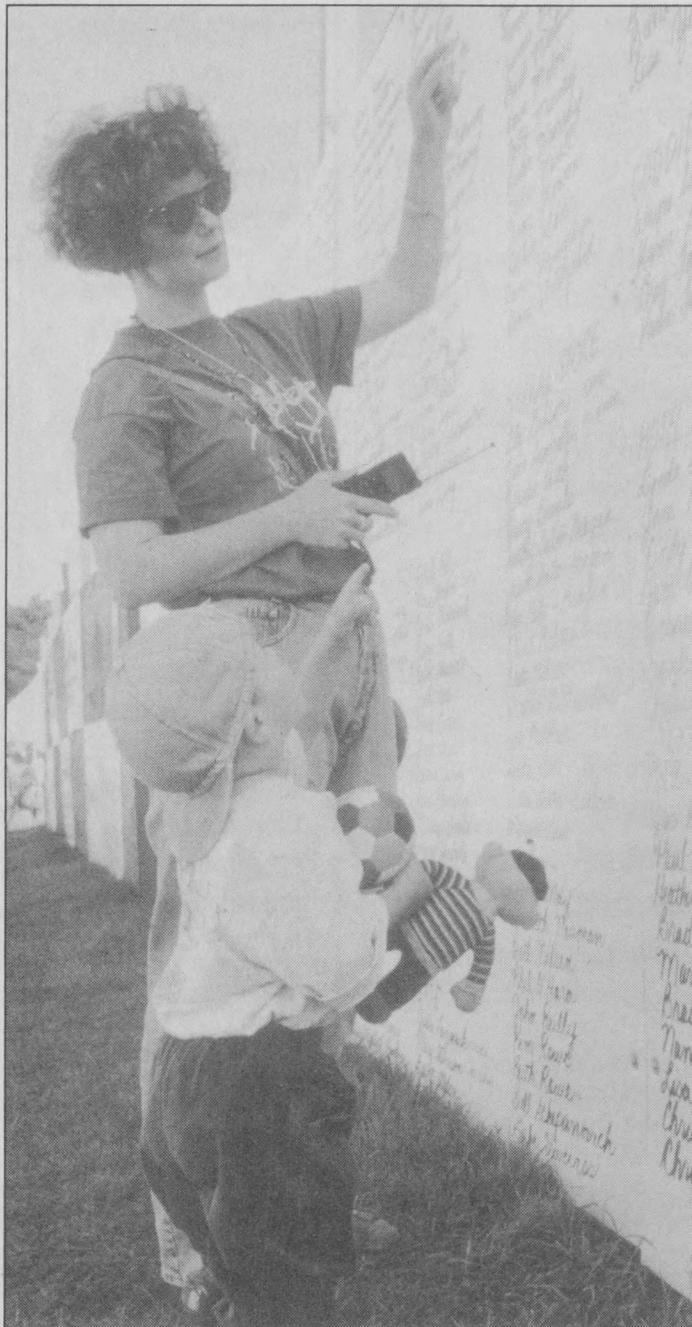


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Some of the people here this weekend were among the original 350 volunteers. Thank you to these volunteers for their commitment and dedication over the years.

- 15 years -

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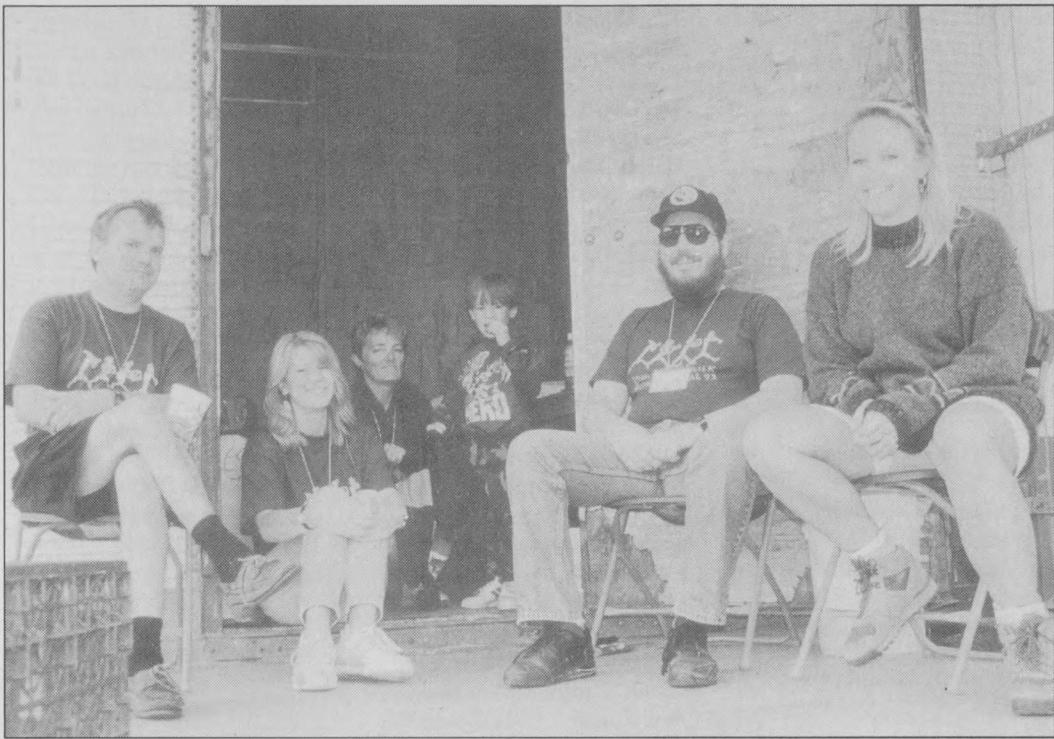


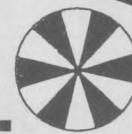
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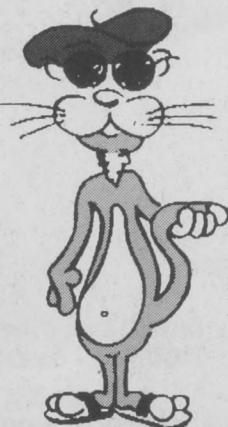
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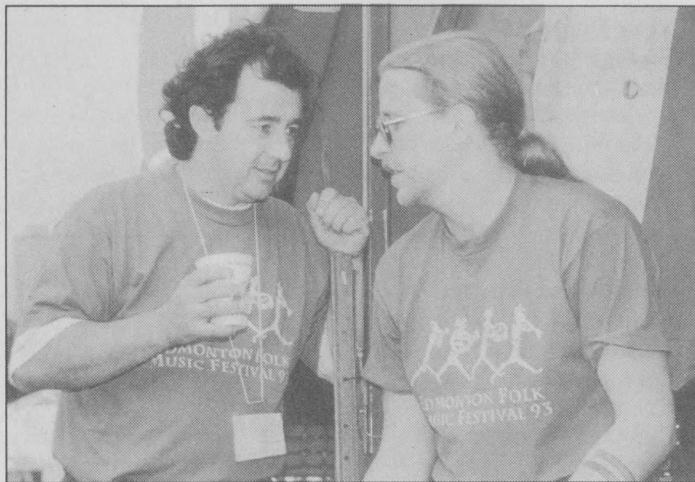


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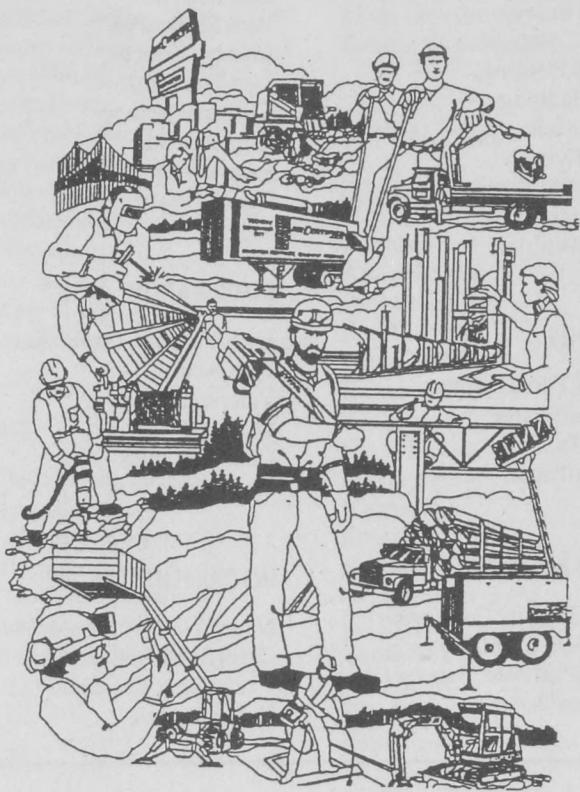
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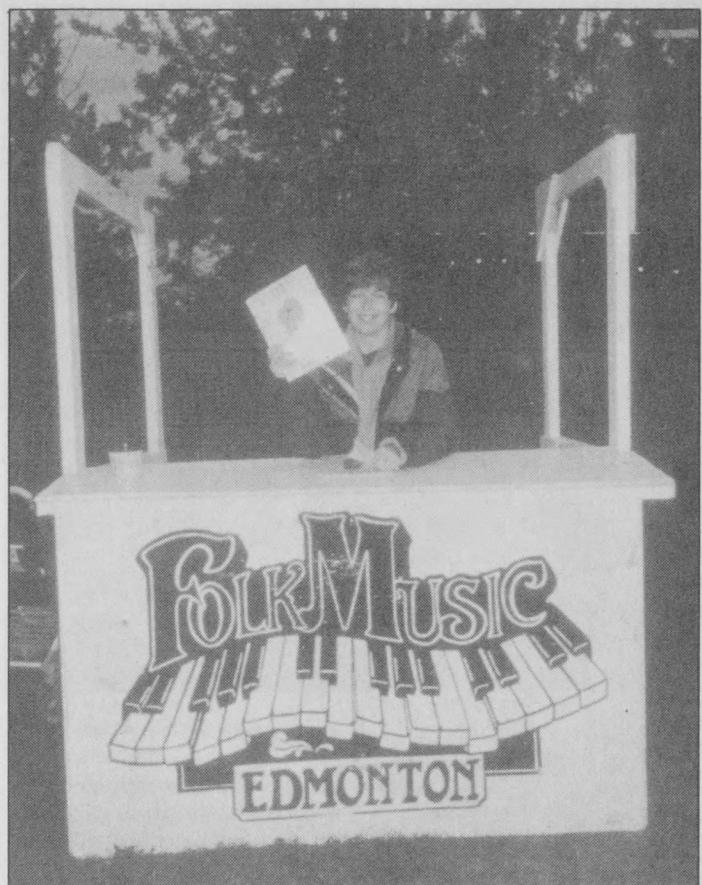


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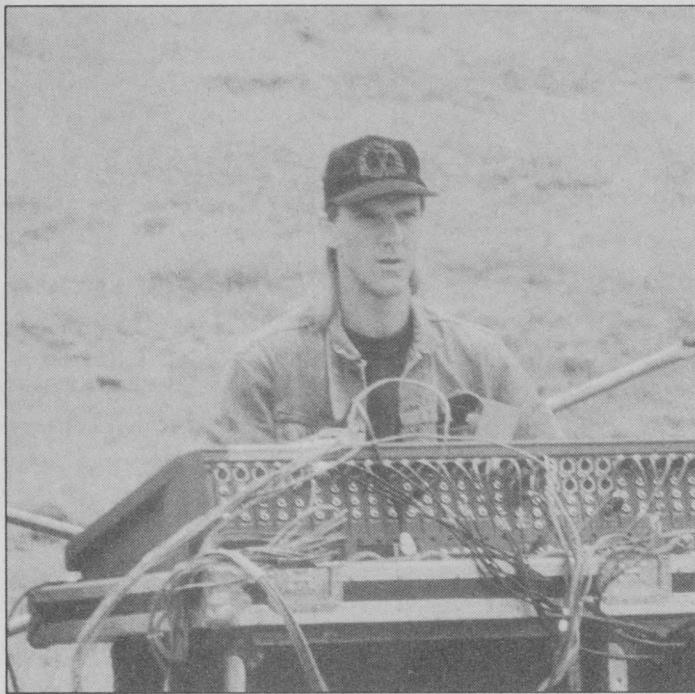
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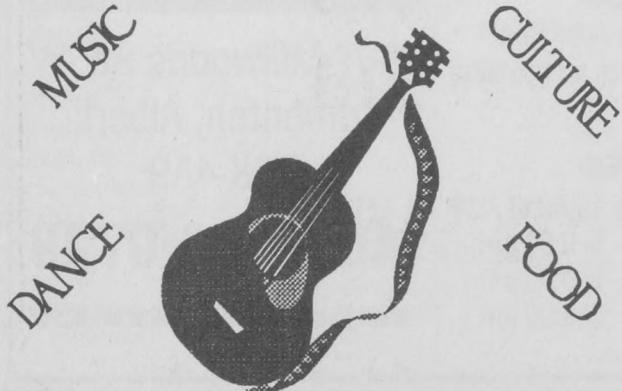
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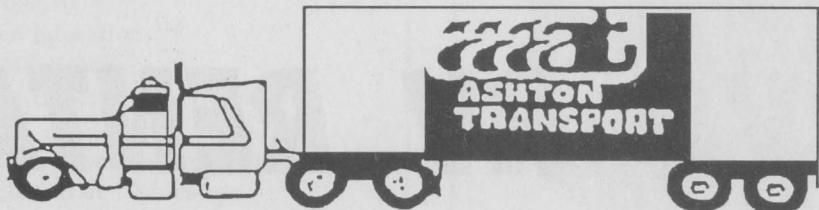
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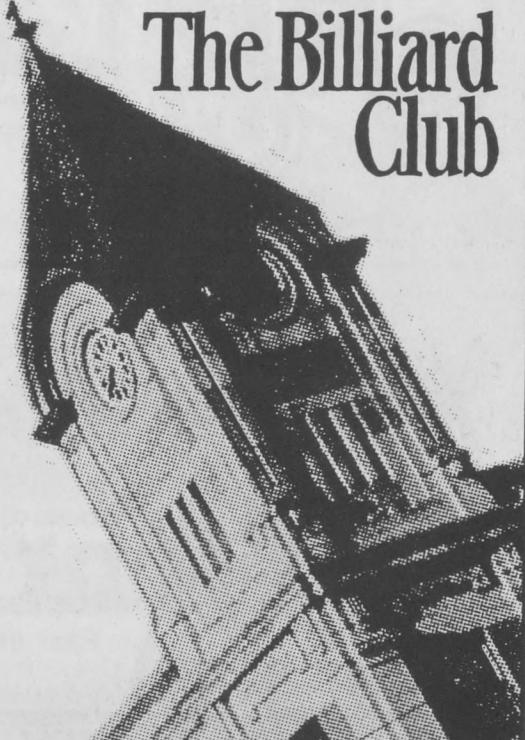
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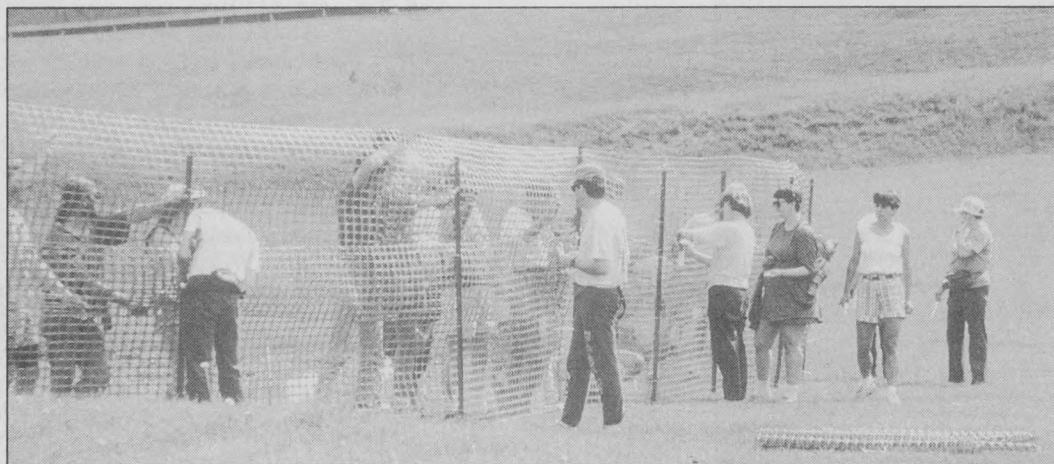


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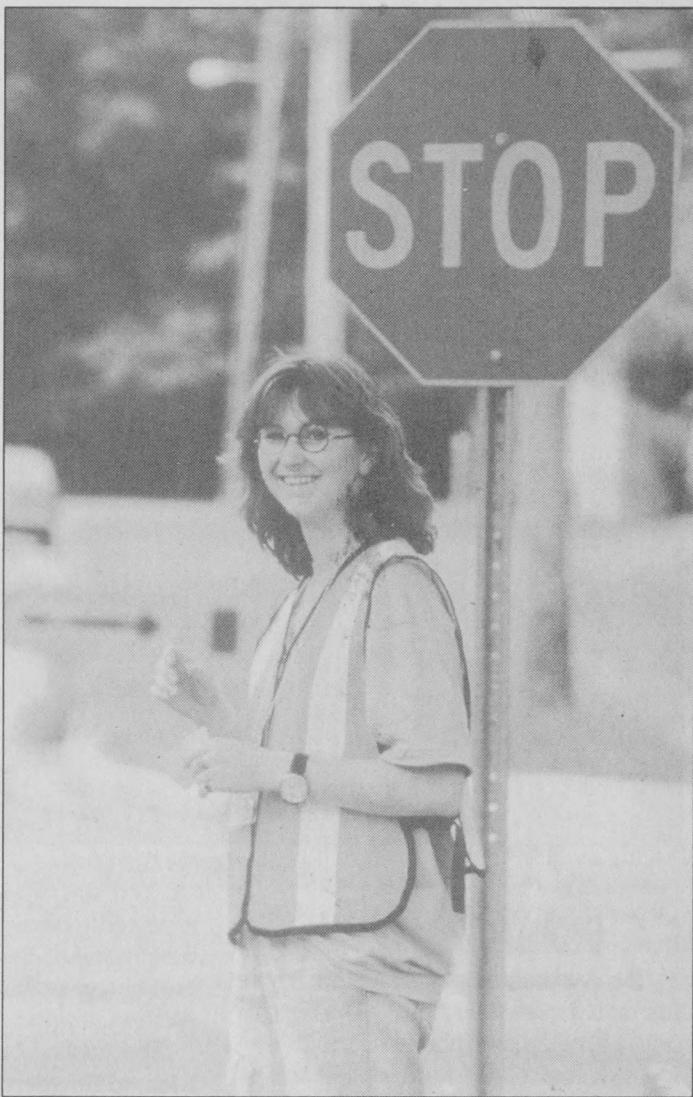


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The Austin Lounge Lizards are Richard Bowden (mandolin, fiddle, vocals), Conrad Deisler (lead guitar, vocals), Kirk Williams (bass, vocals), Tom Pittman (banjo, pedal steel, vocals) and Hank Card (vocals, rhythm guitar).

Russ Barenberg Jerry Douglas Edgar Meyer

Russ Barenberg made his recording debut in 1970 with bluegrass trailblazers *Country Cooking*. His playing can be heard on the recent PBS documentary series *The Civil War*. Barenberg is considered a distinctive and important voice in acoustic instrumental music, both as a guitarist and as a composer. In a world saturated with lick-oriented guitarists, his melodically-inspired playing stands out and in addition to his recording work, Barenberg has written a number of guitar instruction books and writes a regular column in *Guitar Extra*.

Jerry Douglas is no stranger to our festival or to anyone who has seen *The American Music Shop*. In fact, if you have ever heard of a *dobro*, then chances are you know Douglas, and not just on country albums either. His musical credits would fill pages, but whether Douglas is performing Irish folk music with the Chieftains, bluegrass with John



Russ Barenberg, Jerry Douglas & Edgar Meyer

McEuen, country rock with Jim Lauderdale, jazzy-country with Chet Atkins, folk-bluegrass country with Tim O'Brien and Mary-Chapin Carpenter or folk-rock with Bruce Cockburn, it's par for the musical course of this very talented picker.

Edgar Meyer, who can make his acoustic double bass sound like an impassioned soprano, a limber country fiddle or a screaming rock guitar, has established himself as one of the top instrumentalists of his generation.

The winner of numerous competitions, including the 1981 Zimmerman-Mingus competition, Meyer is as equally at home with bluegrass and country as with jazz and classical music. In 1985, Meyer became the first regular bass player for the Santa Fe Chamber Music Festival and to date has written several works for the annual event. Meyer is also a member of the progressive bluegrass band, Strength in Numbers.

Bear Valley Folk Dancers and Musicians

This 47-member troupe provides insight into the folk traditions of Sweden. Having performed at Expo 86, at Canada Day Celebrations in Edmonton and in various other places, they have been discussing coming back to Alberta, the "friendliest place they



Bear Valley Folk Dancers and Musicians

have ever known."

With the arrival of the colorful Bear Valley Folk Dancers and Musicians comes traditional Swedish dance, music and fun.

Blue Rodeo

In a musical world where comparisons are the best calling card, Blue Rodeo defies description. Blue Rodeo's music is a unique blend of rock, pop, jazz and country performed with a street-wise sensibility. It's a sound that began to develop years before the formation of Blue Rodeo when high school friends Jim Cuddy and Greg Keelor started writing songs

together and formed the HiFi's. After moving to New York City in 1981, the pair returned home to Toronto three years later, where they recruited bassist Bazil Donovan, self-taught jazz pianist Bobby Wiseman and drummer Cleave Andersen; Blue Rodeo was formed.

The new band played wherever possible, and soon their live reputation was drawing sell-out crowds across Canada. Their debut album, *Outskirts*, was an immediate critical success, with *Try* winning Best Single at the 1989 Juno awards. The group was also voted Best Group at the Juno's and won the same title at the Toronto Music awards and the Casby awards. Blue Rodeo held onto the title of Best Group for a second year in a row and repeated the honor again in 1991.

Diamond Mine quickly surpassed platinum and so did *Casino*, the band's third LP. The year 1992 brought another chapter to the career of Blue Rodeo with the release of *Lost Together* followed by *Five Days In July*, which was put together informally during relaxed sessions at a farmhouse in Port Hope.

Blue Rodeo offers a raw and aggressive sound. Blue Rodeo's Greg Keelor (vocal/guitar), Jim Cuddy (vocal/guitar), Bazil Donovan (bass), Kim Deschamps (pedal steel guitar), James Gray (keyboards) and Glenn Milchem (drums).



Blue Rodeo



Bill Bourne & Shannon Johnson

Bill Bourne & Shannon Johnson

A winner of two Juno awards, Bill Bourne is best known as the voice, guitar and sometimes harmonica of Bourne and MacLeod, a duo which has made numerous performances in Edmonton. As a powerful performer and songwriter, Bourne has garnered critical acclaim in the roots/alternative music genre. His stage presence often verges on stand-up comedy as he spins stories between songs that captivate, charm and entertain.

The ability to write songs that hook the listener from the start is a rare gift, and Bourne has that gift. His songs are filled with nature's imagery and a sense of human complexities. The depth of his lyrics is a reflection of his poetic roots, for Bill's great grandfather was Stephan G. Stephansson, Iceland's poet laureate. This influence, says Bill, enabled him to "justify what I'm doing as a musician and songwriter."

Shannon Johnson is a fiddler whose artistry has also been shaped by her heritage — she learned her craft from the great masters of Celtic, Maritime, French-Canadian, Metis and American fiddling. Performing professionally since she was eight, her pure and masterful fiddling lends an angelic voice to the ballads and songs performed by this duo. Their individual talents blend beautifully to create music which takes the listener in exciting new directions.

Ruth Brown

Ruth Brown, the original queen of rhythm n' blues, has been on a remarkable roll for the past few years. She's been racking up accolades for her work in film and television and on the Broadway stage, as well as for her more traditional bastion of records and nightclub performances.

Born Ruth Weston on January 12, 1928 in Portsmouth, Virginia, the eldest of seven children, she began singing at the local church, where her father was the choir master. Initially inspired to sing jazz by Billie Holiday, Dinah Washington and Sarah Vaughan, she ran away from home in 1945 to go on the road with singer/trumpeter Jimmy Brown, the man she later married. She sang pop tunes and torch songs of the day until she was convinced to switch to rhythm 'n' blues in the late 1940s. Ruth became one of the premier recording artists of the 1950s with her number one hit *Teardrops From My Eyes*. More number one hits followed, making Ruth the top-selling black female recording artist in America. She has influenced several generations of singers, from Aretha Franklin to Bonnie Raitt. Besides that, she recorded more than 80 songs for Atlantic Records and sold so many albums that the then fledgling company was called "The house that Ruth built."

Ruth left the music business during the 1960s, but once her sons were in



Ruth Brown

college she returned to the stage. In 1989, she won a Tony as Best Actress for her role in the Broadway musical *Black and Blue*, and she received a Grammy nomination the following year for Best Female Jazz Vocalist for her album *Blues and Broadway*. The year 1993 saw Ruth inducted into the Rock and Roll Hall of Fame, given the Soul of American Music Legendary Performer award and releasing a new album, *Songs of My Life*; the queen is back and having a good time.

Ruth Brown is joined on stage by Robert Forrester on organ and



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keyboards, Rodney Jones (guitar), Carline Ray (bass), Clarence Bean (drums), Charles Williams (alto sax) and Robert Kenmotsu on tenor sax.

Solomon Burke

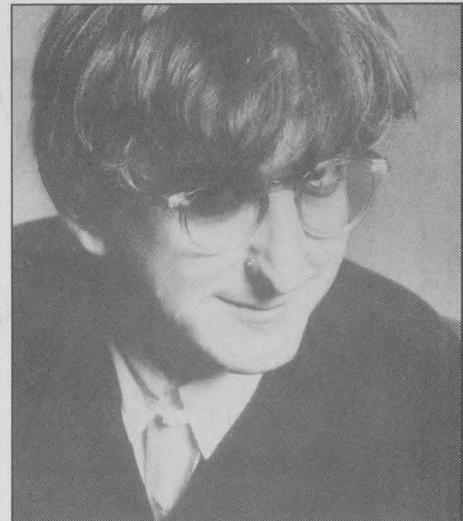
Once described as "moralistic, mysterious, mystical, massive and memorable," Solomon Burke makes a welcome return to this year's festival! A man known as the "Bishop" and the "King of Rock n' Soul," Burke started his career at the age of seven doing a weekly radio broadcast. By the age of 12, he was known throughout the east coast and southern United States as the "wonder boy preacher." In 1954, his million seller *Christmas Presents from Heaven* launched his recording career. Together with Sam Cooke, Otis Redding, Ray Charles and James Brown, Burke took the secular world by storm in the early '60s and, combining equal elements of gospel, country, and rhythm and blues, pioneered what's now known as soul music.

In the late '60s, MGM appointed Solomon as president of MBM Records and Television Productions. His extensive experience in the entertainment business and in the ministry rewarded him with a successful, three-year television series. From there, he branched into motion picture scoring.

In the '70s he received a lifetime appointment as bishop of the church founded by his grandmother. Under his leadership, the House of God For All People and the Worldwide Centers of Life and Truth have launched



Solomon Burke



T Bone Burnett

campaigns against homelessness, hunger, child abuse and drug abuse.

In 1981 and 1982, Solomon recorded two sensational gospel albums. He has also appeared in numerous TV shows and movies, including *The Blues Brothers* and *The Big Easy*.

Solomon Burke is the father of 21 children and lives in Los Angeles, where he presides over the headquarters of a church that boasts a membership of 60,000 worldwide. He is successfully dividing his time and musical career between gospel music and soul music; Solomon feels that it is all God's music and he has been chosen to perform it.

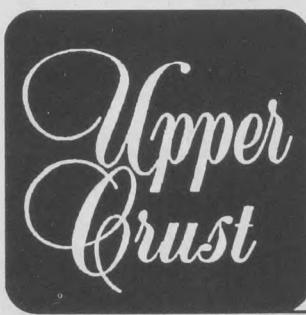
T Bone Burnett

During a musical life which spans almost three decades, producer/performer T Bone Burnett has had a

hand in the works of such artists as Bruce Cockburn, Bob Dylan, Elvis Costello, Los Lobos, Kris Kristofferson, Roy Orbison and Marshall Crenshaw, to name a few. Yet his most significant contributions lie in his own recordings.

Born in St. Louis, Missouri in 1948, T Bone moved to Fort Worth, Texas in the early '50s. A fascination with music and words was instilled during his early childhood. He was influenced by his parents' collection of jazz and swing 78s and by their literary interests. By the mid-1960s, a teenage T Bone was a producer and engineer at Fort Worth's Sound City Studio. After releasing his first album in 1972, he gained major exposure as a member of Dylan's Rolling Thunder Revue.

His most recent album, *The Criminal Under My Own Hat*, follows a three-year extended vacation during which time Burnett reassessed his musical priorities. The album, co-produced



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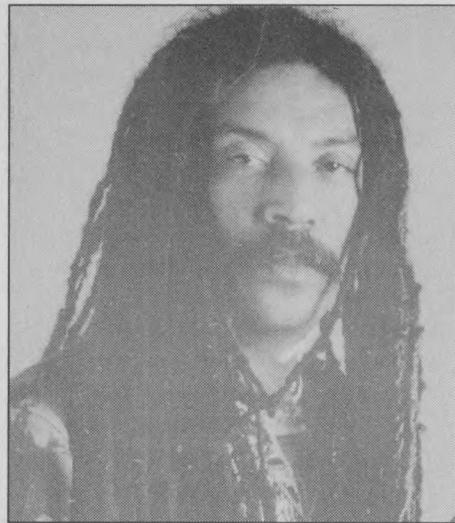
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Performers



Frank Carroll

with his longtime friend Bob Neuwirth, is a collection of bitterly humorous psychodramas and tender love songs. These are presented against a bleak landscape where individuals, corrupted by their own laziness and greed, are subject to the twisted whims of powers they can't be bothered to comprehend.

America's moral and spiritual abandonment has long been T Bone's pet theme, but he's rarely achieved this kind of clarity.

Frank Carroll

Born in Long Island, Bahamas, Frank Carroll's cultural roots and influences are heard throughout his music. A former sideman to reggae superstar Bob Marley, Carroll has also shared the stage with Eric Clapton and Joe Cocker.

In addition to the work he's done with other musicians, Carroll has several albums to his credit. His first, *Free to Go Home*, came out in 1978. His 1989 release, *Making Life Easy*, was recorded with The Wailers. *We Pray* is Carroll's latest. It focuses on the environment and invites the leaders of the world to listen to the people.

Carroll, who currently calls Edmonton home, moved to Alberta because it's a place where people support and "groove on" live music.

Performers



Ceolbeg

Ceolbeg

In Scottish Gaelic, "Ceol Beag" means *small music*, definitely a misnomer when applied to this band! A performance by Ceolbeg is big music, effectively mixing Highland bagpipes and vocals in traditional and original material, shrouded in both Scottish history and contemporary concerns. Producing music described as "an atmospheric mist of swirling instrumentation," this band's varied style is alternately mystical and potent (in ballads).

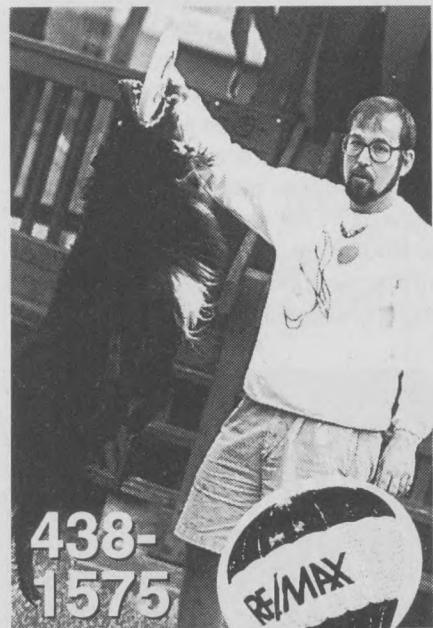
Described as a Scottish soul singer, lead vocalist Davy Steele has heart and passion and comes through with power and dramatic overtones.

The piping of Mike Katz flows between the elements of gentleness and power.

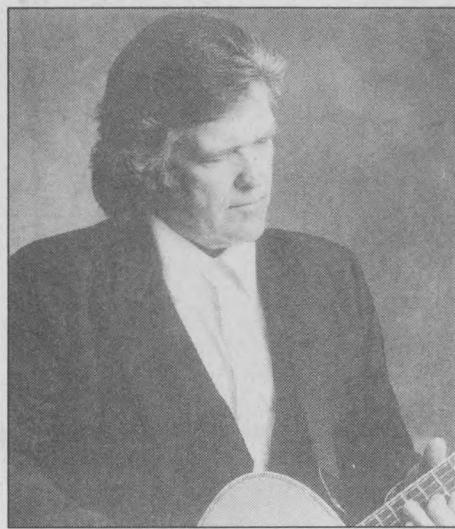
On harp is Wendy Stewart, one of the finest in the Scottish genre. Her percussive style, once called "bubbling," lays the foundation for the other musical elements. Wendy's solo album, *About Time*, is on the Greentrax label.

Peter Boond, on flute and cittern, is the band's original member. Colin Mathieson is on keyboards and bass, and newest member, Jim Walker (a misplaced Canadian of Scottish heritage), adds the percussion which gives Ceolbeg its impact.

peter rowe, b.a. See you at the Festival!



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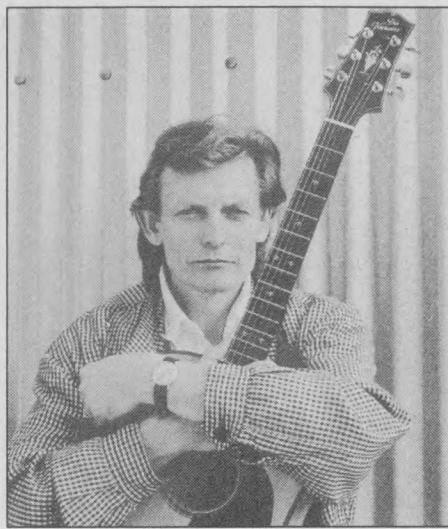
Guy Clark

Guy Clark

For over two decades, Guy Clark's insightful and brilliantly-crafted songs have enriched contemporary music. Some of them – *Heartbroke, Desperados Waiting for a Train, She's Crazy for Leavin', Oklahoma Borderline, The Last Gunfighter Ballad* – have garnered hits for a host of country artists, including Ricky Skaggs, The Highwaymen, Vince Gill and Rodney Crowell. While Clark is best known for penning such successful songs, his talent transcends the parameters of country and folk music, and of songwriting in general.

Guy's perceptive vignettes and succinct character studies – such as those in *Madonna with Child* and *Ramblin' Jack and Mahan* – encapsulate the spirit of American novelists such as John Steinbeck, Nelson Algren and Cormac McCarty. In the same earthy, unpretentious tradition, Guy's profound moments are balanced with plenty of material that's lighthearted and fun.

Born in the west Texas town of Monahans in 1941, Guy's songwriting roots grew from the love of words instilled in him by his parents. After high school, Guy attended several different colleges and then moved to Houston. There he hung around the Houston Folklore Society and formed friendships with songwriters Townes Van Zandt and John Lomax Jr., country and blues greats Mance Lipscomb and



Terry Clarke

Lightnin' Hopkins and psychedelic rockers the Thirteenth Floor Elevators.

He spent some time in San Francisco and Los Angeles pitching his songs and, once he secured a songwriting deal, moved to Nashville, where he is considered a pillar of the music scene and has inspired a legion of admirers, including such well-known musicians as Nanci Griffith, Rodney Crowell and Lyle Lovett.

Terry Clarke

Terry Clarke is an Anglo-Irish singer, writer, guitar and mandolin player. He writes and sings strong melodies that reverberate with country, rockabilly, Celtic poetry, mythology and street language. Tours of England and Scotland with Butch Hancock, Jimmie Dale Gilmore, Flaco Jimenez and Joe Ely have established Clarke as one of the most important acoustic rock/beat/folk writers and performers on his side of the Atlantic.

In 1987 he was invited to appear at the annual Gram Parsons and Clarence White Tribute Concert, where he met J.D. Foster, bassist with Dwight Yoakam's Babylonian Cowboys. This led to J.D. producing and playing bass on Clarke's debut album, *Call Up a Hurricane*. The disc features the cream of the Austin music scene – Flaco Jimenez and David Grissom – as well as musicians from bands performing



Gaye Delorme

with Butch Hancock, David Halley, Jimmie Dale Gilmore and Jerry Jeff Walker.

Clarke's strongest writing draws heavily from his Irish heritage, reaching beyond the confines of standard song construction to embrace elements of poetry and storytelling.

It's been said that Clarke's a child of the '50s with heroes plucked from the Gene Vincent/Eddie Cochran era, a refreshing reminder of the shimmying heights scaled by the ones who came and went before the fireworks of the '60s.

Gaye Delorme

Vancouver musician Gaye Delorme is internationally renowned for his guitar playing and song writing. His guitar style has been compared to Mark Knofler in that his music is country blues based, but Gaye is also a virtuoso who has played with the L.A. Philharmonic and the Edmonton Symphony orchestras, has written and recorded with the top jazz musicians in the world and has composed some of the great classics of the '70s and '80s. He is truly one of North America's best guitarists and writers playing today.

Gaye produced k.d. lang's *Debut* album. As well, he played with Chuck Berry, David Foster and a host of who's who in L.A. and New York.

Gaye has two albums out: *The Blue Wave Sessions* and *Borderline*.



Joe Ely

Joe Ely

In the 1970s, country & western music was full of artists referred to as *outlaws* - mavericks who bucked the stodgy Nashville music establishment by writing their own songs, recording with their road bands and producing their own albums.

The genre produced a slew of acts, but it was Lubbock, Texas native Joe Ely who best epitomized the form. And unlike many of the era's big names, Joe remains a viable artist.

Ely got his start in the early 1970s, working with Butch Hancock and Jimmie Dale Gilmore in a group called the Flatlanders. Their only album didn't go far and the group broke up.

In the mid-'70s, Ely formed an eclectic group that was able to swing from Cajun to western to honky tonk stomps and rockabilly. His unique blend of country lyricism and rock energy found a home in the lively Austin music scene. He released several albums, but it wasn't until he recorded and toured with The Clash that he came to the attention of rock fans, netting him ecstatic reviews.

Ely's latest album, *Love and Danger*, is his first studio disc in four years. It once again offers poetic lyricism, a musical synthesis of country rock and blues, and untamed emotional performances. He remains an energetic and passionate performer and an inspired songwriter.



Alejandro Escovedo

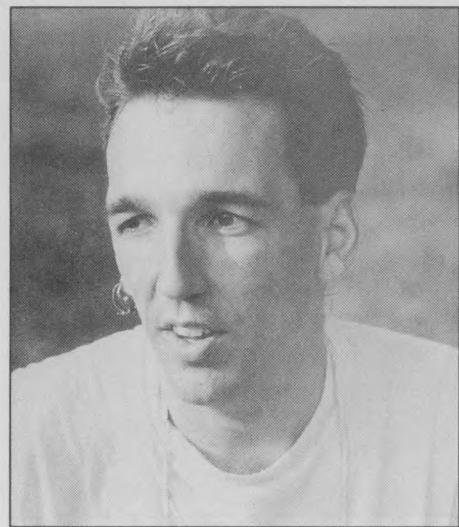
Alejandro Escovedo

Alejandro Escovedo is a talent who is expanding the realm of American music and comes from a wide-ranging musical background. His family tree includes former Santana percussionist Pete Escovedo and Pete's daughter Sheila E.

Alejandro started his musical journey with the punk band the Nuns in the 1970s and with cow-punk favorites Rank and File. In the mid-1980s he moved to Austin and fronted the roots-rock band True Believers with his brother Javier. They recorded twice, split, and Escovedo didn't record again until his solo debut six years later with *Gravity*. Now, with only a year between *Gravity* and *Thirteen Years*, and after having been voted Musician of the Year at the Austin Music Awards, you might say Alejandro Escovedo has finally arrived.

Escovedo carries his Latin, country and punk rock backgrounds into his solo recordings, and he is stretching out with new confidence. His songs don't require any background explanation or previous exposure, for "they transcend the boundaries of locale, time and genre."

Appearing with Alejandro Escovedo are Frank Kammerdiener on cello; playing violin is David Perales; Joe Eddie Hines is on guitar; Steven Belans on percussion; and Steve Bernal is on bass.



Stephen Fearing

Stephen Fearing

Don't mistake Stephen Fearing for a novice. The Vancouver singer-songwriter has three albums, a raft of enthusiastic press notices and 11 years of experience on the club and festival circuits to his credit. Nevertheless, there's a strong sense of new beginnings following the release of his latest album, *The Assassin's Apprentice*. This was the product of his first encounter with a world-class recording studio and a major label budget. Not coincidentally, it's also the first time Stephen has put his own distinctive stamp on his recorded work.

The Dublin-born Fearing made his debut at the Edmonton Folk Music Festival in the mid-1980s, as part of the new generation of musicians who were making a mark with Celtic-influenced folk stylings. These included Vancouver's Spirit of the West and Calgary's James Keelaghan.

Stephen spent much of 1989 and 1990 on the road, touring the United States and the British Isles as part of Peter Gabriel's World of Music and Dance (WOMAD).

Stephen's ground-breaking songs have earned him considerable critical praise from his audiences and fellow musicians alike.

Four Men & A Dog

Combining Irish traditional music with the contemporary influences of jazz, rhythm n' blues and country swing, Four Men & A Dog "came storming out of Ireland with a freshness and vitality not seen since The Pogues," wrote one reviewer in *Folk Roots*.

The band was formed by Cathal Hayden, a former member of Arcady. Hayden, regarded as one of the best fiddlers in Ireland, came to musical prominence by winning the All-Ireland competitions for fiddle and banjo.

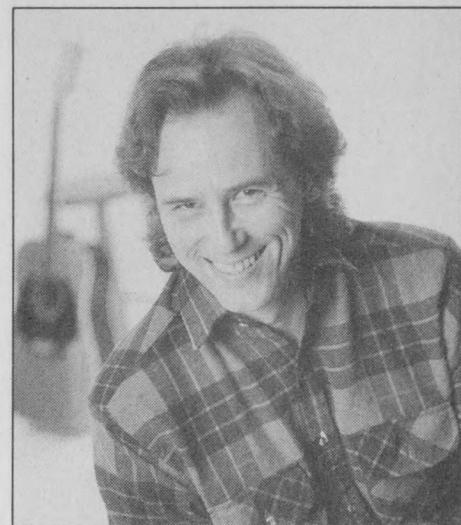
Percussionist and vocalist Gino Lupari is the group's "comic genius," according to Ireland's *Hot Press*. The singer and percussionist provides much of the humor during the band's high-voltage performances.

Kevin Doherty is a singer-songwriter and guitarist whose passion for American music brings a decidedly country feel to the band's original songs.

The last member of the group, Gerry O'Connor, is known for his virtuoso banjo playing. A multi-instrumentalist, he also takes a turn playing the fiddle. In addition to his work with Four Men & A Dog, O'Connor has done some solo work.



Four Men & A Dog



Don Freed

Don Freed

Don Freed's performance at our festival last year was considered a highlight by a *Globe and Mail* reviewer. He raved about Don's hilarious rewrite of Tom Paxton's song chronicling the life cycle of the folk festival musician. With lyrics ranging from street wisdom to compassionate tenderness, Freed's songs are also filled with humor. Accompanying himself on guitar and

sometimes harmonica, Freed's voice is as stirring as the songs themselves. Sometimes you can even hear the prairies in Freed's voice, as he sings songs about everyday occurrences and the lives of common folk.

Whether it's a wry lounge tune for a cat or a social protest, Don's delivery is like the focused craftsman that he is.

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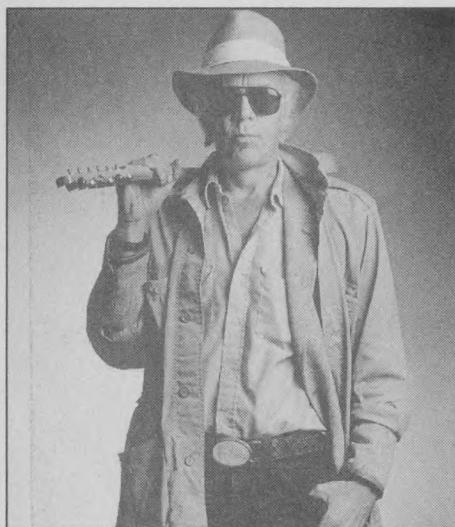


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Amos Garrett



Ron Casat



Bohdan Hluszko



Rusty Reed

Amos Garrett and the Festival House Band

Guitar Player calls Amos Garrett "one of the most lyrical and original guitarists playing today." This Juno award winner is one of the most influential guitarists in roots - his voice is like melted chocolate. Amos is always a welcome addition to the festival as leader of the EFMF House Band. As a session musician, he has played with more than 150 artists, including Stevie Wonder, Emmylou Harris, Bonnie Raitt, Todd Rungren and Long John Baldry.

Bohdan Hluszko is an adept drummer and plays everything from country to blues to reggae. Bohdan has previously performed at our festival with Papa John Creach, Pinetop Perkins, Bobby King and Terry Evans, Flaco Jimenez, Ellen McIlwaine, Murray McLauchlan, Sylvia Tyson and Hans Theessink. Bohdan is always looking for new challenges and new places to bang his drums.

Kit Johnson has played bass for the House Band for several years. He has toured with Chris de Burgh, David Wilcox, Murray McLauchlan and many others. He also co-wrote Alannah Myles' hit single *Lover of Mine*, which won SOCAN's Canadian Song of the Year in '91. Kit also works with Murray McLauchlan on his weekly CBC radio show *Swinging On A Star*.

Ron Casat is a Calgary-based singer/songwriter and keyboard player. He has



Kit Johnson

appeared at the EFMF with James Keelaghan, Diamond Joe White, Margaret Christl and Amos Garrett and the Eh Team. He also plays in a swing/jazz band called the Cold Club of Canada with Amos.

Harmonica man Rusty Reed is always a favorite at the Folk Fest; he has played with the festival's house band for four years. Reed has a reputation as a world class player, and with good reason. His soul, feel and chops are unmatched by many harp heavyweights. Reed has garnered rave reviews from the luminaries he performed with - Sunnyland Slim, Yank Rachell, Spencer Davis, Otis Rush, Long John Baldry, Joe Louis Walker, Jimmy Rogers, Willie Smith...the list goes on and on.

Richard Greene and The Grass Is Greener

Very few bluegrass bands through the years have concentrated exclusively on traditional bluegrass instrumental music. The Grass is Greener, a traditional five piece bluegrass band, is one that does. Led by fiddler Richard Greene, this is a band with considerable instrumental firepower.

Richard Greene is as comfortable negotiating the twists and turns in a piece by Bartok as he is taking on a string arrangement of the Guns N' Roses' rock anthem, *Welcome to the Jungle*.

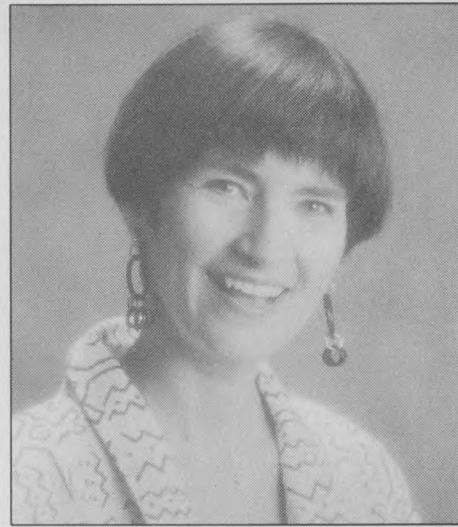
Richard's violin story began at the



Richard Greene



Bill Keith



Marie-Lynn Hammond

age of five because his mother believed he would be a virtuoso if he worked hard. He quit the instrument when he entered the rebellious teens, but picked it up again while attending the University of California in Berkeley. Hearing fiddler Scotty Stoneman led Richard to form old-timey and bluegrass bands with the eclectic guitarist David Lindley.

His new interest led him to seek out the Greenbriar Boys, and this brought him to the attention of Bill Monroe. Richard eventually joined Monroe's Bluegrass Boys. This was followed by stints with the Jim Kwaske Jug Band and Al Kooper's Blues Project, which later became the seminal country-jazz-rock band Seatrail. Richard and Peter Rowan eventually left the band to form the critically acclaimed Muleskinner.

While music kept him occupied, Richard realized that he had become more of a fiddler than a violinist and resumed a serious study of the instrument. In 1985, he formed the first edition of the Greene String Quartet, which performed a variety of musical genres with classical chamber-music sensibilities.

Joining Richard in this picker's paradise are David Grier, the International Bluegrass Music Association's reigning Guitarist of the Year ('92 and '93); banjo legend Bill Keith, heralded as the "Father of Modern Bluegrass Banjo;" and rounding out the rhythm section are

mandolinist Kenny Blackwell and string bassist Tim Emmons.

It's true, they don't sing, but with pickers like these who needs singing?!

Marie-Lynn Hammond

Half-French, half-English, Marie-Lynn Hammond writes and sounds like no one else. The co-founder and lead vocalist of Stringband, she is a remarkable solo performer. As a songwriter, her range - in both of Canada's official languages - is astonishing. From the anthem-like *La tête anglaise, le cœur français* and *Elsie*, her poignant ballad about her grandmother, to the jazzy wit of *Not Another Benefit* or *Girl Who Can't Say Yes*, she's not afraid to be personal or provocative. She especially likes to write about women's lives and concerns (often with tongue in cheek).

While she focuses on her own material, Marie-Lynn's repertoire features some striking French-Canadian *chansons à reprendre* and mouth music.

The multi-talented performer has four critically acclaimed solo recordings to her credit as well as three plays. She has also hosted two popular national CBC radio shows, the most recent being *Musical Friends*, which featured numerous Canadian musicians.

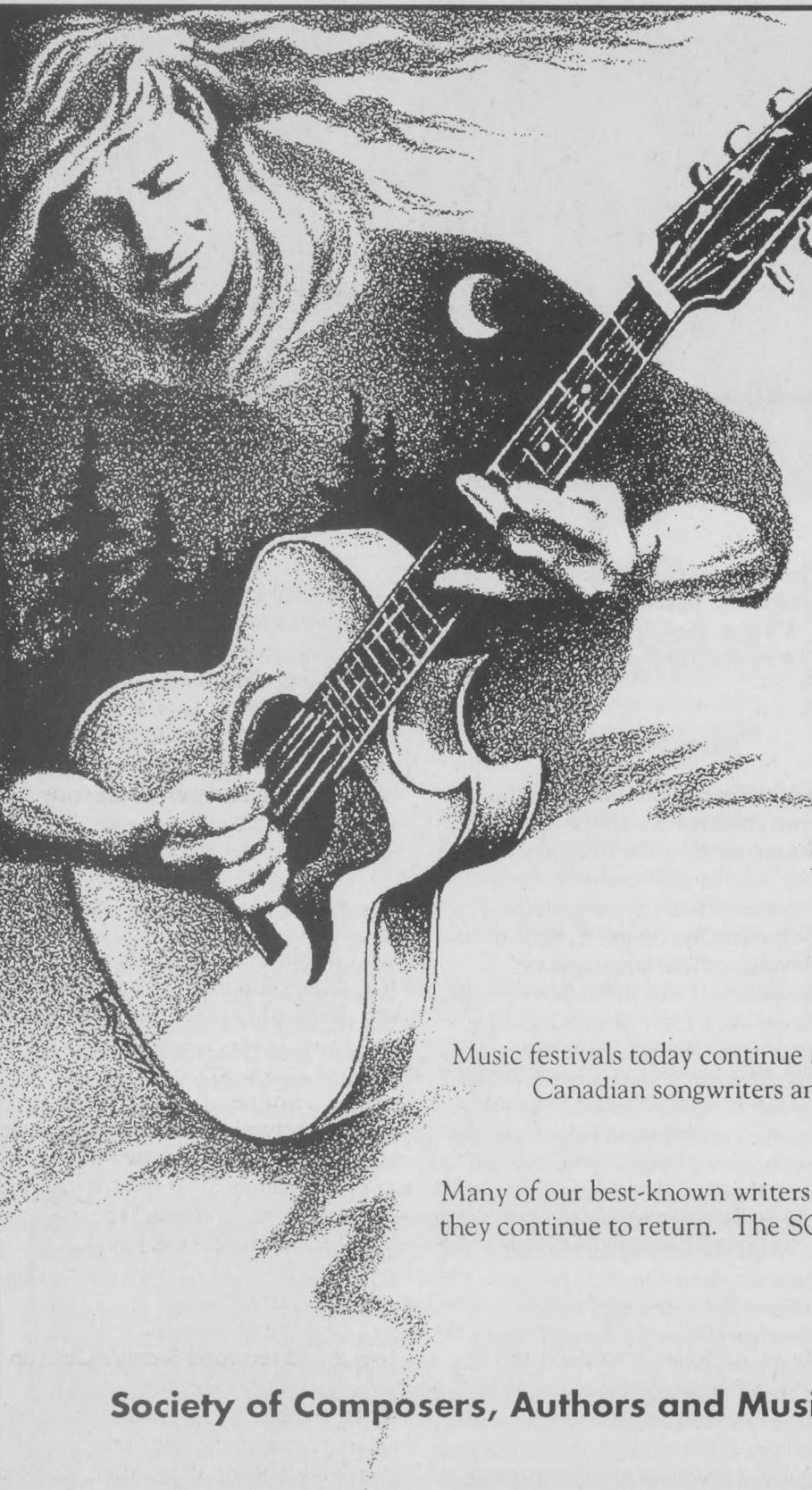
Slavek Hanzlik

Flatpicking guitarist Slavek Hanzlik stands out among the crowd of new foreign bluegrass performers.

Classically trained on violin as a young boy in his native Prague, Hanzlik first picked up the guitar as a teenager. Self-taught, he learned flat-picking and finger-picking by listening to smuggled-in Doc Watson records.

Hanzlik and his wife defected from Czechoslovakia in 1982 and spent four years in West Germany before immigrating to Canada. Once in North America, he developed professional relationships with Sam Bush, Doc Watson, Jerry Douglas, Roland White, Bill Monroe, Chubby Wise, Vassar Clements, Bela Fleck and Mark Schatz to name a few. In 1992, he released his first solo album, *Spring in the Old Country*.

Hanzlik is a powerful, quick-handed player with a strong sense of melody and tone. He makes a point of not thinking about guitar as an instrument rooted in any particular musical style or tradition. Hanzlik's blending of European and North American music adds new color to the music scene. Furthermore, his pieces have the jump needed to please those who like shin-kickin' music as well as those who enjoy more controlled rhythms and sound frequencies that won't have dogs hiding in the corners.



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Dan Hicks

Dan Hicks and the Acoustic Warriors

For almost a quarter of a century, Dan Hicks has been getting away with the improbable: performing upbeat tunes with a downbeat demeanor which intensifies the music's giddy energy.

The forty-something troubadour from Arkansas, who's been a professional entertainer since he was 14, came to national prominence in the late 1960s, performing his funky version of jug band music pollinated by a '40s swing sound.

These days, Dan and the Acoustic



The House Band

Warriors dish out "folk swing" music - acoustic swing jazz with a country lilt. The band's unique blend of guitars, violin, mandolin, string bass and jazz-flavored vocal harmonies mixes well with zippy tunes and wryly humorous lyrics.

Festival goers can expect a healthy helping of familiar titles from Dan's Hot Licks days as well as some super-arranged instrumentals and a few pop and country standards.

The current Warriors are: Paul Robinson on guitar, Jim Hurley on violin and Nils Molin on bass.

The House Band

The sounds of The House Band reflect the wide range and broad musical backgrounds of its members and create "a kind of Celt-lectic fusion that defies pigeonholing with a vengeance." Playing traditional acoustic instruments and presenting a repertoire unmistakably Celtic in origin, The House Band integrates threads of Ireland, Scotland and Brittany with folk music from places as diverse as Denmark, Hungary and Cajun country.

Wild and energetic dance tunes, haunting traditional ballads, achingly beautiful slow airs and fine contemporary songs are all presented with warmth and vitality.

This year marks the first time in several years that The House Band will appear as a four-piece band: Ged Foley on guitars, northumbrian smallpipes and vocals; Chris Parkinson on melodeons, keyboards, accordion, and harmonica; John Skelton, a great storyteller, on flutes, bombardes, whistles, and bodhran, and Sandy Jones on fiddle.

Janis Ian

Two-time Grammy winner and eight-time nominee, Janis Ian is an extraordinarily gifted performer who consistently operates on the highest level of artistic competence.

With a career spanning 28 years, songs recorded by artists as diverse as Hugh Masakela and Bette Midler, guest appearances on records by James Brown, Gene Simmons, Leonard Cohen and Mel Torme, Janis has matured into a sensitive woman who questions everything.

In 1965, a 14-year-old Janis Ian wrote and recorded *Society's Child*, an unconventional, controversial song about a white girl pressured by her parents and society into dropping the black boy she is dating. After 22 record companies turned it down, the song was released by a now-defunct label. The song languished for almost a year as a cult item. Leonard Bernstein,

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Janis Ian

however, loved it and starred Janis in his television special *The Pop Arts*. The single and album were nominated for a Grammy.

But by the time *Society's Child* had catapulted Janis into the spotlight, she was moving beyond social protest.

She says, "I don't think you're ever prepared for the consequences of making that kind of record...people spitting at you in the street, calling you 'nigger-lover' on stage. Those were hard times for me." And when the folk movement turned on her for not fulfilling their agenda, accusing her of "selling out," it was the last straw.



Disheartened and confused, she quit performing.

In the early '70s, she moved to Los Angeles, where she immersed herself in classical orchestration and poetry. What followed was a number of hit songs recorded by artists such as Roberta Flack.

These days she makes her home in Nashville, where she holds a prominent position in the city's writing fraternity.

This is a different Janis Ian, one who looks up rather than down, who chooses her words just as carefully as ever, but who ends most paragraphs with a grin.

Imagination Market

Edmonton's Imagination Market challenges festival goers to stretch the limits of their own imagination to create art with recycled objects.

A non-profit arts and recycling association, the market is dedicated to protecting the environment by increasing public interest in and support for wiser use of our limited resources.

Imagination Market collects, redirects and reuses manufacturers' discards – otherwise destined for landfill – in creative and functional ways. It offers educational and festival workshops for both adults and children. In essence, the workshops stimulate an awareness of what can be done to save "haute junque" from a wasteful demise in the trash heap and create new treasures at the same time!

Join Imagination Market and create your own masks, hats, rocket ships, robots, dolls, greeting cards, musical instruments and more. You're limited only by your imagination.



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Jim Jackson

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When he is not amazing his audience from the stage with such circus standards, he is in the midst of the audience playing Beethoven on a chicken or organizing a quick football game using a cabbage for the ball. Children and adults alike are caught



Jr. Gone Wild

up in his silly antics.

From New York's Lincoln Centre and Singapore's World Trade Centre to St. Albert's Arden Theatre, audiences cheer, guffaw and giggle with this class clown.

Jr. Gone Wild

Jr. Gone Wild has always been a band on the edge...one of those energetic, powerful, and oft-times rude and raucous rock'n'rollers. Mike McDonald, the band's driving force, has been compared to Elvis Costello, and the group is said to reflect the spirit of The Clash. Whatever the

dynamics behind the music, the audience response is always positive. In Europe, the critics cheered these determined, defiant, in-your-face prairie rockers.

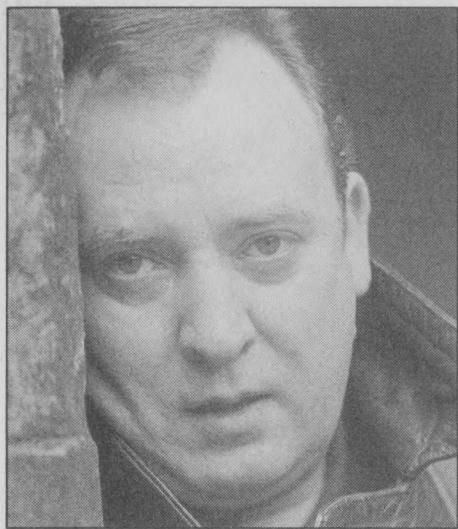
Jr. Gone Wild is McDonald's creation, shaped by thousands of gigs, hundreds of hours in studios and thousands of kilometres spent on the road in lousy vans during his apprenticeship in several bands. This eclectic musician has kept the band going for 11 years. He's accompanied by Dove (Dave Brown), on bass and vocals; Larry Shelast, on drums; Lance Loree, on guitar and pedal steel guitar; and Bernice Pelletier, on vocals.



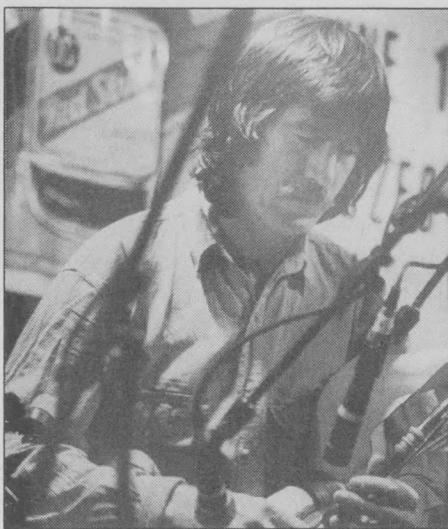
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Ron Kavana



Paddy Keenan

Alias Ron Kavana and Terry Woods as The Bucks

Terry and Ron first met in Capt. MacKie's folk club in Cork in the late 1960s. They stayed friends but didn't play together until Terry joined The Pogues in 1985. Kavana toured with

The Pogues as a support act, usually solo. The Woods-Kavana relationship then transferred to the recording studio. Their first joint effort to receive critical acclaim was the album *For the Children*, which was done with a number of other artists eager to accelerate the peace process.

Terry's work with The Pogues and Kavana's work with the Alias Ron Kavana band made it more difficult for "the brothers" to collaborate musically; however, the inevitable has happened - Terry has left The Pogues and has tempted Kavana back from his work in Sarajevo as a United Nations music therapist.

They have now thrown their fates together in this undoubtedly new musical venture, here accompanied on stage by Paddy Keenan.

The Bucks band members are: Miriam Kavana (fiddle), Fran Byrne (percussion), Rod Demmick (bass) and Micheal McCauley (accordion).

Paddy Keenan

Paddy was born into a family steeped in traditional music. His father was a piper and flute player of quality who taught Paddy the tin whistle. When Paddy was eight, he took up the

**Much obliged,
muchachos!**

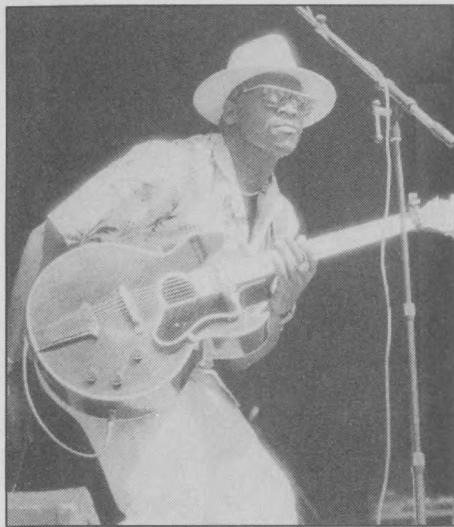


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Taj Mahal

pipes. At 14, he played his first major concert at the Gaiety Theatre in Dublin, and he later joined the rest of his family in a group called The Pavees to work on a few documentaries and to tour folk clubs.

Wishing to expand his horizons, Paddy left for England and Europe. On returning to Ireland he joined a few friends to form the Bothy Band. The group toured extensively, got rave reviews from the music press and recorded six albums before they disbanded in 1979. Paddy went solo again, doing session work and recording a couple of albums with Paddy Glackin and Arty McGlynn.

Paddy is known for the emotional intensity of his playing. He is arguably the best uileann piper of his generation. Aside from performing solo at our festival, Paddy will join Ron Kavana and Terry Woods with the Bucks.

Taj Mahal

Taj Mahal emerged from the folk-rock era of the 1960s with a spirited revivalist blues act (which included guitarist Ry Cooder) and introduced the young rock audience to the old country blues of Sleepy John Estes, Yank Rachell and the like. Over the years, the basic blues band format of his Columbia debut album gave way to an eclectic, sometimes bewildering array of stylistic configurations. These ranged from



Lynette Maurice

Caribbean through old-timey to almost pop. Through it all, Taj Mahal has remained a spokesman for the blues, black music and civil rights, and his reworking of traditional blues continues to be a central theme in his performances.

Taj has composed for and served as music director on several films and animated children's series.

The son of a West Indian jazz arranger and South Carolinian gospel singer, Taj is a self-taught master of more than a dozen instruments, including guitar, piano, harmonica, banjo and mandolin.

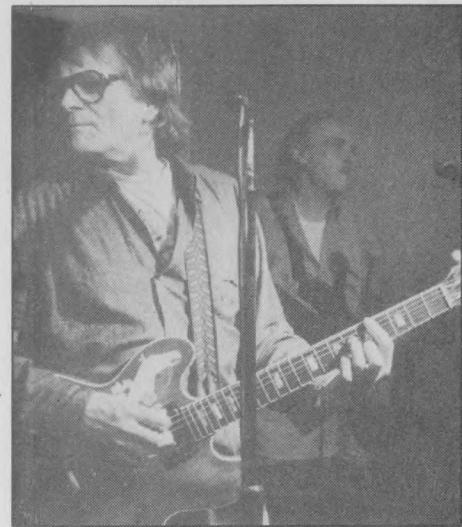
Lynette Maurice

Lynette Maurice is an Edmontonian who likes to create fun. She has developed participatory shows for children and parades for people of all ages. She has a number of costumed characters that could enter at anytime. A key player with the Edmonton Power Family Area, Lynette returns to the festival for the 10th year.

She sends this note:

DEAR TERRY, How are you? I am fine. Thanks for inviting me to your party. I am gonna bring my toys. My Mom says it is OK if I stay a few days. I can meet lots of friends. Can we have a parade? I will bring my favorite puppets and stuff.

Your friend, Lynette



Henry McCullough

Henry McCullough

The career of Irish guitarist Henry McCullough cuts through the history of rock like no other. His pedigree is one which takes in just about every conceivable facet of the music and touches upon some of its most glorious moments.

Growing up in the resort of Port Stewart, his earliest musical memories were a mix of blues, rock'n'roll and the abiding influence of Hank Williams. His first musical venture was as guitarist with the Irish show band The Skyrockets, and the years that followed found him doing the dance hall circuit with similar outfits.

When the blues boom hit Ireland, he became involved with the rougher side of music. He moved to London, where he was steeped in the blues scene, rubbing shoulders with some of the greats of the genre who were just coming to the attention of British revivalists.

An encounter with a young Sheffield singer led to a job and to Henry's first brush with the "big time," as part of Joe Cocker's Grease Band. Breaking with Cocker found Henry in demand, and he soon found himself working with Paul McCartney in what many claim is still the best Wings band the ex-Beatle ever had.

These days, Henry's musical versatility is taking him back to his Irish roots and to the island's traditional music, which he mixes with rockabilly, country and bluesy styles. He performs with Terry Clarke.



Murray McLauchlan

Murray McLauchlan

Murray McLauchlan began writing and performing songs in his late teens. After engagements at festivals and clubs, such as Toronto's Riverboat, he began to attract wider attention.

Before he ever recorded an album of his own, his *Child's Song* was already well known, having been recorded by American folk star Tom Rush.

Now, some 20 years later, Murray has 17 albums to his credit, and his work has been covered by a number of artists.

Over the years, Murray has also won 11 Juno awards as well as RPM Big Country and Toronto Music awards.

A new dimension of Murray's support for the art of songwriting has been his sideline career as host of the CBC weekly national radio program *Swinging on a Star*.

Tony Michael

Though a self-admitted homebody, Tony Michael is a versatile musician and vocalist who has made some far-ranging tracks.

It all began with the group Foxglove when Michael was 17. The group was a hit in the States, where their Canadian interpretation of bluegrass was quite different. Their early '80s album remains one of the better bluegrass albums created in Canada.

Stints with Doug Dillard, Danny



Tony Michael

Tony Michael

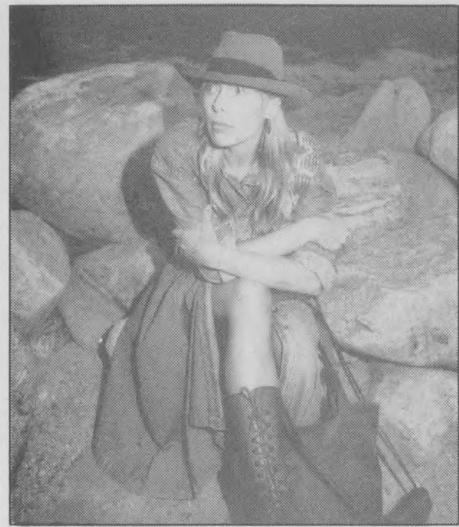
Hooper and Diamond Joe White followed, and somewhere along the line Michael met John Jorgenson of the famed Desert Rose Band. It was Jorgenson who landed Michael a job with The Bellamy Brothers Band, playing fiddle, mandolin and guitar. From there, Michael found himself on the same stages as the Oak Ridge Boys, Dolly Parton, Kenny Rogers, Waylon Jennings and Reba McEntire.

Once again based in Edmonton, Tony works with the Michael Brothers Band and at times fronts the acoustic trio The Foggy Mountain Boys. His *Whiskey Before Breakfast* is an instrumental album.

Joni Mitchell

Joni Mitchell is one of the most important artists to emerge from the singer-songwriter era of the early 1970s. Joni first gained notice as a songwriter when her *Both Sides Now* was recorded in a hit version by Judy Collins in 1968. That same year, Joni released her debut album called *Song To A Seagull*. It was followed a year later by *Clouds* and by *Ladies of the Canyon* in 1970. The latter album contained the much-covered songs *Big Yellow Taxi* and *Woodstock*.

From the mid-1970s, Joni's work became more complicated and less folk/pop-oriented. *Hejire*, for example, paired her acoustic guitar with the bass



Joni Mitchell

improvisations of Jaco Pastorius, and *Don Juan's Reckless Daughter* contained impressionistic sidelong songs. *The Hissing Of Summer Lawns*, released in 1975, was an innovative album inspiring Prince, Sting and Peter Gabriel. It was the beginning of House music and World Beat Drumming. Her most experimental album was *Mingus*, released in 1979, which found Joni setting lyrics to the last tunes written by jazz composer Charles Mingus, at his request. Her 1980 live album, *Shadows and Light*, which was recorded with guitarist Pat Metheny, leaned in the same direction.

Since 1982, Joni has adopted a slightly more accessible approach to music in a series of albums that takes into consideration contemporary pop sounds. Joni's 1988 release, *Chalk Mark In A Rainstorm* (which was nominated for a Grammy), followed by *Night Ride Home*, is proof of her continuing stature as one of modern music's true originals. In a career that has spanned three decades and 16 albums, this influential and ceaselessly innovative artist has championed an intensely personal, eclectic and heartfelt music which has earned her fans worldwide.



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Katy Moffatt

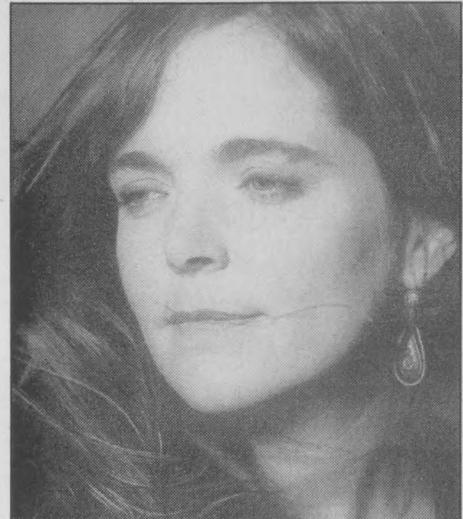
Katy Moffatt

Katy Moffatt has made some of the most memorable and influential country rock records of the last 15 years. She is equally at home with country, rock, folk or blues.

Katy's first two albums seemed poised for the kind of intelligent country-rock fusion that is popular today. Although *Katy and Kissin' in the California Sun* received many rave notices, they were ahead of their time and never quite caught on. Katy moved to California in 1979 and hooked into a burgeoning Hollywood roots-rock and country scene, which culminated in the breakthrough compilation *A Town South of Bakersfield*. It was during this time that Katy was nominated by the Academy of Country Music as Best New Female Vocalist. In 1989, Katy released *Walkin' on the Moon*, a mostly acoustic album recorded in Switzerland with Andrew Hardin. This was followed by *Child Bride*, a hard-rocking country blues LP.

Katy has worked with every prominent member of the L.A. roots rock scene, but her most fruitful association may well have been her songwriting partnership with Tom Russell, who paired up with her on the neo-classic *Walking on the Moon* and the 1993 release *The Evangeline Hotel* (formerly the *Greatest Show on Earth*).

Katy Moffatt has proven time and



Pamela Morgan

again that she can deliver soulful, powerful music which once heard will not be forgotten.

Pamela Morgan

Pamela Morgan came to national prominence as the lead singer of the progressive Newfoundland folk/rock band, Figgy Duff. During her 17 years with the group, the band performed its strikingly original arrangements of traditional songs and dance tunes, produced six albums and four videos and toured Canada extensively.



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Following the death of her partner and Figgy Duff founder, Noel Dinn, Morgan embarked on a solo career. Her repertoire of ballads and songs of the sea, gentle and dreamy original songs rooted in the folk tradition, are delivered in a style befitting a pioneer of the folk-rock genre. Morgan's contemporary tunes capture the day's social and political commentary as well as the partying spirit that's so strongly rooted in the traditional life of Newfoundland.

Appearing with Morgan are George Morgan on keyboards and percussion and Serguei Tchepournov on bass and violin.

Performers



Morin Khuur

Morin Khuur

Morin Khuur comes from Inner Mongolia and performs traditional music. The ensemble's repertoire consists of the long tone (long songs), instrumental works, ballads and folk songs. Long tone is Mongolia's more popular singing style. These songs are performed with full voice, covering more than three octaves. The longer and more plentiful the vocalization, the greater the admiration of the audience. When listening to Morin Khuur, it's easy to imagine the great open steppes and to feel the sense of nostalgia expressed by the singers. Love is the

underlying theme of the songs sung by Su Rong, Zhaona Situ, Haotelao, Alatandala, Tumeng and Wu Rina.

Snooky Pryor

The living embodiment of Chicago Blues was born James Edward Pryor in Lambert, Mississippi in 1921. He took up the harp at age seven. After leaving home to wander and play, he turned professional at 16. His most profound and still most influential role model is the great Sonny Boy Williamson.

At 20, Pryor joined the army and, while stationed in the South Pacific, he



Snooky Pryor

pursued his music by playing bugle to entertain the troops. It was in New Caledonia where, missing his new bride, he wrote *Telephone Blues* - his first recording and marking the start of the great postwar era of Chicago Blues.

Pryor used public address systems when playing on the bases, and he carried this into his later performances. The harmonica became the pre-eminent solo instrument of Chicago blues. That sizzle through the speakers of a large sound system was originally thanks to Pryor.

In 1956, the single *Someone to Love Me/Judgment Day* was recorded and established a muscular and original



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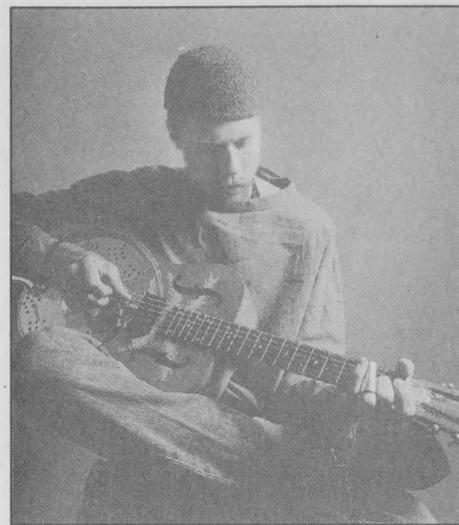
Willie P. Bennett

Cindy Church

Dave Mallett, Shari Ulrich,
Robin & Linda Williams, and more . . .



Quartette



Lester Quitzau

sound which holds today as one of the greatest blues recordings of all time.

Pryor has always been an originator and a pioneer. In his seventh decade, his energy and creativity remain undiminished. He is constantly looking ahead, writing new songs and travelling to new places. He attributes his amazing energy to clean living. Married for over 50 years, Pryor has helped raise seven children and 18 grandchildren.

Appearing with Pryor is Sylvester Plunkett on guitar.

Quartette

Since their first appearance at Toronto's Harbourfront last summer, Quartette has become one of the most electrifying musical collaborations on the Canadian country music scene.

Quartette combines four formidable and individual talents into an astonishing whole, providing a musical mosaic which features the flavors of R&B, soul, Cajun and gospel – all rooted in *a cappella* folk and country.

Sylvia Tyson is the consummate entertainer and a great crowd pleaser. She's the Sylvia of "Ian and Sylvia" fame of the 1960s folk era and a musical institution in Canada. She was inducted into the Canadian Music Hall of Fame in 1992.

Cindy Church's music is rooted in the soulfulness of pure experience, traditional country, jazz, blues, gospel and swing. She has performed with Ian Tyson's band, the Great Western Orchestra, and her own band, The Rhythm Rangers.

Caitlin Hanford performs vintage country, western and bluegrass music reminiscent of the 1940s and '50s

honky tonks. Her music has garnered considerable critical acclaim, whether as a solo artist or part of the Adobe Brothers band.

Colleen Peterson's soaring voice, engaging stage presence and exceptional songwriting talent have ensured her a permanent niche in Canadian country music. Yet she's equally at ease with folk, blues, jazz and pop.

Lester Quitzau

Lester Quitzau has been hailed as one of Western Canada's rising young guitarists. He has performed his original roots music for the past seven years and has steadily gained a wider audience with each performance. These included numerous concerts, festivals, television and radio appearances, and a

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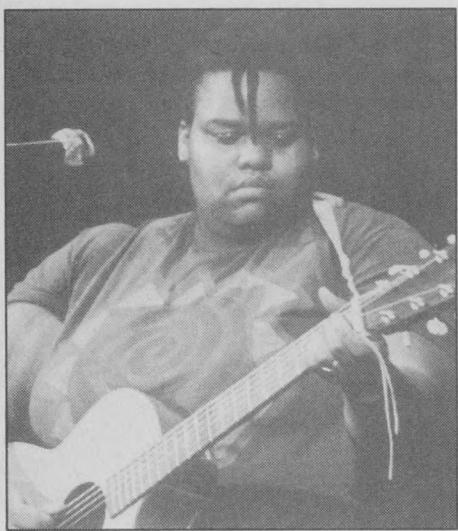
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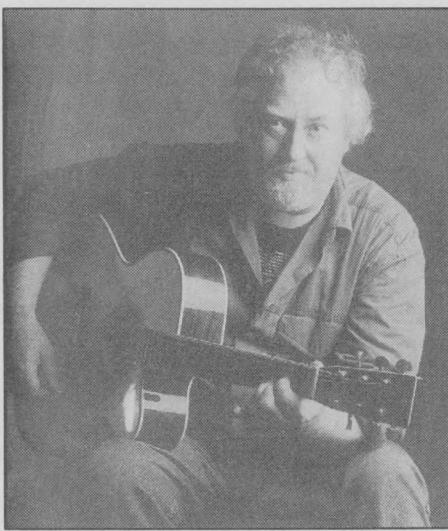
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Toshi Reagon



John Renbourn

five-day stand at the Commodore Ballroom in Vancouver, opening for Colin James. It was from this concert series that Quitzau's first recording *Live at the Commodore* was released. Shortly thereafter, he released his second independent recording, *Take Time*.

She's a singer-songwriter, guitarist and bandleader, educator, concert and record producer. And she's a post-modern R&B woman who's something special. She's Toshi Reagon.

Born in Atlanta, Georgia, to Bernice Johnson Reagon, founder and artistic

director of Sweet Honey in the Rock, Toshi preferred football to music and aspired to be the first woman to play in the NFL. Had she not been sidelined by a serious accident, who knows, she might have made it to the grid.

Toshi strives for versatility and she's equally at ease with blues as with folk, country, rock or reggae.

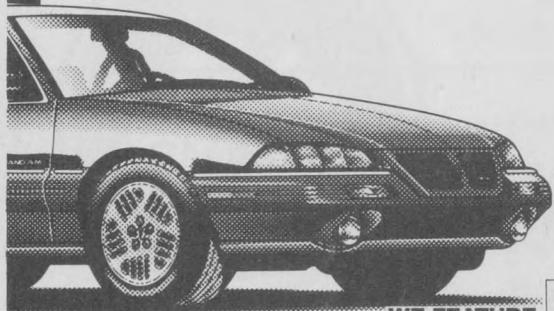
John Renbourn

One of the world's foremost fingerstyle guitarists, John Renbourn's unique sound is a fusion of British folk music, jazz, country blues, ragtime, classical, Middle Eastern and pre-Renaissance music, a style often referred to as folk-baroque.

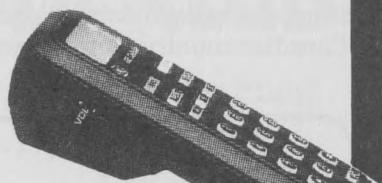
As a teen, John played folk and blues in his hometown of Torquay in southwest England. In 1964, after studying classical guitar for two years, John moved to London, where together with guitarist Bert Jansch and singer Jacqui McShee, he founded the seminal British folk-rock ensemble Pentangle.

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The band's pioneering combination of traditional folk melodies with jazz improvisations created an influence which continues to inspire musicians.

John continued his career, first with solo recordings, then with the John Renbourn Group, a unique ensemble integrating Indian tabla with guitar and jazz reeds, before hooking up with guitarist Stefan Grossman. This was followed by John's interest in Celtic music and his association with Ship of Fools and harper and storyteller Robin Williamson.

John's concerts journey into a rich musical landscape of warm vocals and witty asides about the history of the songs. At the core is a revolutionary guitar style performed by a consummate master.

Peter Rowan and the Rowan Brothers

Few artists have circumvented the musical universe as poetically or perceptively as Peter Rowan, heralded as a "modern-day Woody Guthrie." Whether exploring bluegrass with Bill Monroe and Jerry Garcia, charting new territory with SeaTrain and his Free Mexican Airforce or pursuing his fascination with spiritual ecology, Peter's work reflects a musical curiosity which always surprises.

Peter's career has been wide as well as long. It began in Wayland, Massachusetts, in a family where music was so valued and enjoyed that all three brothers became professional musicians. Peter's grandfather and uncle taught him to play guitar, and at the age of 21 he left university to pursue music full time. He went on to be: lead vocalist/guitarist with Bill Monroe, father of bluegrass music; player with the rock fusion band, SeaTrain; recorder of the best-selling bluegrass album of all time and performer with numerous well-known contemporary musicians.

Peter is joined on stage by brothers Christopher and Lorin Rowan. The three learned to harmonize on Christmas songs, and there were many impromptu recording sessions produced by Uncle



Peter Rowan and the Rowan Brothers



Barrence Whitfield and Tom Russell

George. Their sound is honest and passionate, steeped in old-time tradition, familial harmonies and classic country folk melodies.

Tom Russell Barrence Whitfield Andrew Hardin

At first glance, they may seem to be an odd grouping: soul singer Barrence Whitfield; master of the thinking man's country song, Tom Russell and acclaimed guitarist Andrew Hardin. But once you listen to this irresistible collaboration, you'll know this is one sound that will leave a detailed

imprint. This amalgamation of great artists is exciting. It's a '90s pumped up version of acoustic country blues that combines country, blues, jazz, soul, skiffle and backbeat grooves.

Russell, Whitfield and Hardin provide a surprising, spiritual and humanistic connection with this musical celebration of conjugal culture mix. Grab your alligator teeth, chicken bones and lizard eyeballs and get "voodoo-fied" — and tell all your rowdy hillbilly friends to join you in listening to an incredible trio!



Saffire - The Uppity Blues Women

Saffire - The Uppity Blues Women

Originally labelled a novelty act - a group with a gimmick - critics focused on the trio's humorous, over-40-and-damn-proud-of-it attitude. After all, not many middle-aged women (or men) are willing to abandon the security of their jobs to follow a dream, especially if that dream is to become professional blues musicians. That was four years ago; now it's music that has the audiences' attention when Saffire - The Uppity Blues Women perform.

Gaye Adegbalola, on guitar, harmonica and vocals, is an African-American brought up in a tight-knit Virginia Baptist family. A biochemical researcher and teacher - she was Virginia Teacher of the Year in 1982 - she and her father ran a theatre-arts group, mixing music, politics and theatre. In 1980, she started taking guitar lessons from Ann Rabson and soon after that started devoting more time to music than to her other interests. In 1984 she persuaded Ann to join her, and Saffire - The Uppity Blues Women began to take shape.

The New York-born Rabson grew up in the Midwest and as a child fell in love with the blues. At the age of 18 she started playing semi-professionally; she was a computer analyst by day and musician/music teacher by night. She took up music full time the day her daughter graduated from college.

Andra Faye McIntosh joined Saffire in '92. Born and raised in Indianapolis, her musical interests were cultivated in early childhood. The former nurse grew up with classic country music and took up the violin in sixth grade. By the time she reached high school, she had taken up the mandolin and was increasingly drawn to the blues.

Oumou Sangare

Oumou Sangare has been the best-selling female singer in West Africa since she recorded her first cassette at the age of 21. She did it using traditional styles and fluid (almost conversational) vocals to deliver a powerful, contemporary message. Oumou's modern lyrics transform the traditional hunters' music of her mother's home, the southwest Wassoulou region. There the sounds are heavy on bass rhythms and carry a funky pulse with a steady percussion punctuated by snappy time changes.

As in much of Africa, her native Malian society is torn between the old ways and the new, and the process has been especially painful for women. Oumou has emerged as their champion. Her songs deal with everything from love and poverty to deception and seduction. She says, "Women have an equal spirit. When women's strength is welcomed and



Oumou Sangare

their contribution to life recognized, Africa itself will be strengthened."

You can't help but notice the immediate feel of Oumou; she combines the "sultriness of Chrissie Hynde, depth of Tracy Chapman and soulful jazz of Etta James." With a fiery delivery and a strength of purpose, her voice stretches from a husky, almost conversational style to soaring peaks. Oumou is appearing with her eight-piece band, voted best live act in 1993 by the European Forum of World Wide Music Festivals. Backing vocals and on percussion are Nabintou Diakite and Alima Toure; Brehima Diakite is on kamelen n'goni; Boubacar Diallo on guitar, Abdoulaye Fofana on flute, Kalifa Kone bass, Ibrahima Sarr djembe percussion, and Massambou Wele Diallo on karyang (guiro) and bolon (african bass).

Jessica Schoenberg

Jessica Schoenberg is an energetic and inviting performer. You'll find her voice powerful and captivating and her driving guitar style compelling. Her refreshing songwriting style has caught the ear of many a follower of the Edmonton music scene. Although this marks Jessica's debut on the Edmonton Folk Music festival stage, she has made numerous concert appearances in the city. Jessica was featured on the *New Songbirds* album released by the City



Jessica Schoenberg

Media Club. She is working on her first album, *Sounds Like a Plan!* to be released independently. Watch for it!

Sharon Shannon

At the age of 25, Clare-born accordion player Sharon Shannon is already a legend in traditional folk and rock circles. Her debut album has sold over 50,000 copies, making it the most successful traditional album ever released in Ireland – a feat rarely achieved even by top rock acts.

Sharon became involved with traditional music in the time-honored fashion – through the family. From an early age she displayed an extraordinary musical talent, and by the age of 10 she was playing tin whistle with local musicians. She switched to the accordion, and, by the time she graduated from high school, she knew she wanted to play music for a living. The one-time member

of Arcady and The Waterboys is now collaborating with Donal Lunny writing music for a BBC drama series.

Shannon's unique style and magic on the accordion, one Irish writer said, "make her to the accordion what Jimi Hendrix was to the guitar."

Accompanying Sharon is bassist Trevor Hutchinson, formerly of The Waterboys and Katmandu; fiddler Mary Custy; and guitarist Donogh Hennessy.

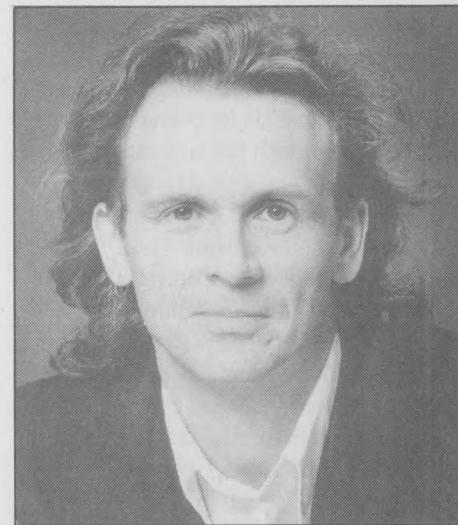
Martin Simpson

Martin Simpson is a guitar player's guitarist. His consummate skill and the depth of his playing is overshadowed only by the "range of his material and the passionate expression he brings to each performance." Martin explores and experiments to improve his art.

One of Martin's most memorable experiences was sharing a stage with the Seeger clan – Pete, Peggy, Mike,



Sharon Shannon



Martin Simpson

Penny, and an assortment of sons and daughters. His varied musical vocabulary includes a smooth slide blues technique, thumpy English-style propulsive fingerpicking and percussive technique.

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Performers



Tarika

Tarika

Tarika, a five-piece roots band from Madagascar, melds its own contemporary vision with the unique music of the 18 Malagasy tribes. Hanitra and Noro (vocals, percussion and dance) create an unusual sound – and performance – by combining a lively stage show with unmatchable vocal harmonies and exotic instruments.

In Tarika, the specially designed and crafted array of updated traditional Malagasy instruments, such as the valiha (bamboo zither), marovany (box zither), kabosy (small guitar), jejy (gourd dulcimer) and sodina (flute), are in the capable hands of Donne, who is not only a superb musician and singer, but also a wonderful dancer. Alongside him are Ny Ony (Nono), who comes from the brother group Solo Miral. Nono is one of Madagascar's best guitarists, as well as a bassist, fine kabosy player, percussionist and singer too, and Solo, the youngest of the new team, who has travelled with a famous vakodrazana group led by his father. Solo plays bass, kabosy, valiha, marovany and percussion, and adds the bass voice that gives even greater power to the acclaimed harmonies.

Catch Madagascar's finest musical export. Tarika's tight harmonies and buoyant acoustic music, according to Britain's *Observer*, sound 'like Paul Simon's wildest dream come true.'

Performers



Richard Thompson

Richard Thompson

As a songwriter, guitarist and live performer, Richard Thompson has long made a practice of stripping off disguises. He uses songs to mirror unspoken desires, unrealized dreams and unadmitted facades. The London native – along with his first group, Fairport Convention – adapted American folk, blues and Appalachian balladry, British folk songs and rock'n'roll to create what was then a truly new musical form – British folkrock.

But Thompson's interest in traditional music was never merely academic or esoteric; he saw in folk ballads their ability to directly focus on emotional truths and joined that with rock'n'roll's similar ability to connect on the most basic level.

Richard's solo albums are highly personal and emotionally charged, which translates equally on the stage. Richard is joined by Danny Thompson on bass.

Three Dead Trolls in a Baggie

This hilarious Edmonton-based comedy troupe has undergone several personnel changes since last winter; they have now grown from a 4-piece to an 8-piece post-industrial, acoustic-comedy-fusion-trouser-rock band the likes of which has never been seen before on this earth. The new Three

Dead Trolls in a Baggie Orchestra is guaranteed to put a smile on your face and a bounce in your noodle.

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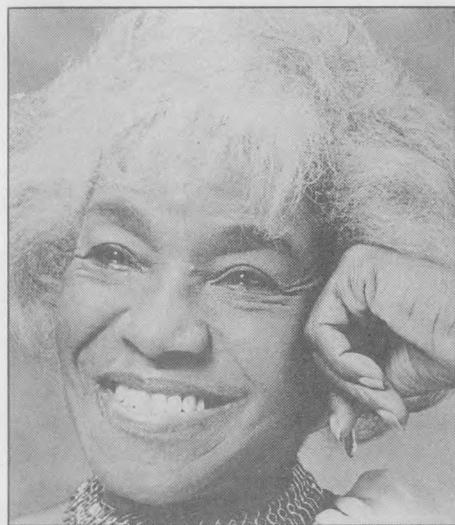
Rita Chiarelli



Tony Trischka



Jimmy Witherspoon



Jodie Drake

Toronto Women's Blues Review

Rita Chiarelli and Jodie Drake are the cream of the eastern blues scene, and, together with Tiki Mercury Clark, they make up the Toronto Women's Blues Review.

Big voice, hot licks and mean blues, Rita Chiarelli is as tough as nails when it comes to defining her sound. Gritty and down home, the guitar player/singer/vocalist prefers to rock it out, something she does in convincing fashion. *Road Rockets*, her first album, spotlights her powerful pipes.

Jodie Drake embodies the spirit of the blues in Canada's music scene and is often lauded by Canadian greats such as Salome Bey and Jackie Richardson. Originally from Louisiana,

Drake grew up in Detroit and was a renowned American jazz and blues singer when she moved to Montreal 36 years ago. Drake is the only Canadian singer to be honored in the New Orleans Jazz Hall of Fame, and in March she received the President's Special Award. Her award was created specifically by the Black Business and Professional Association to acknowledge Drake's lifetime work in blues and jazz, and because she has been a positive role model for Black youth. Drake's career was recently documented by African-Canadian filmmaker Christine Browne.

Tony Trischka

Banjo virtuoso Tony Trischka picked up the instrument at the age of 14 and has since garnered countless accolades and musical awards. The three-time winner of the *Frets* magazine reader's poll for Banjo Player of the Year, Tony has performed extensively in the U.S., Canada, Europe, Korea, Japan, Australia and New Zealand.

During 30 years of making music, he's recorded eight solo albums for Rounder records and four for Flying Fish, written six instruction books and produced audio-visual instructional materials. He's performed with such artists as Bela Fleck, Peter Rowan, the Violent Femmes, Alison Krauss and members of REM. He recorded for the

Pulitzer Prize winning play *Driving Miss Daisy* and appeared in Hallmark's Hall of Fame production *Foxfire*.

Jimmy Witherspoon

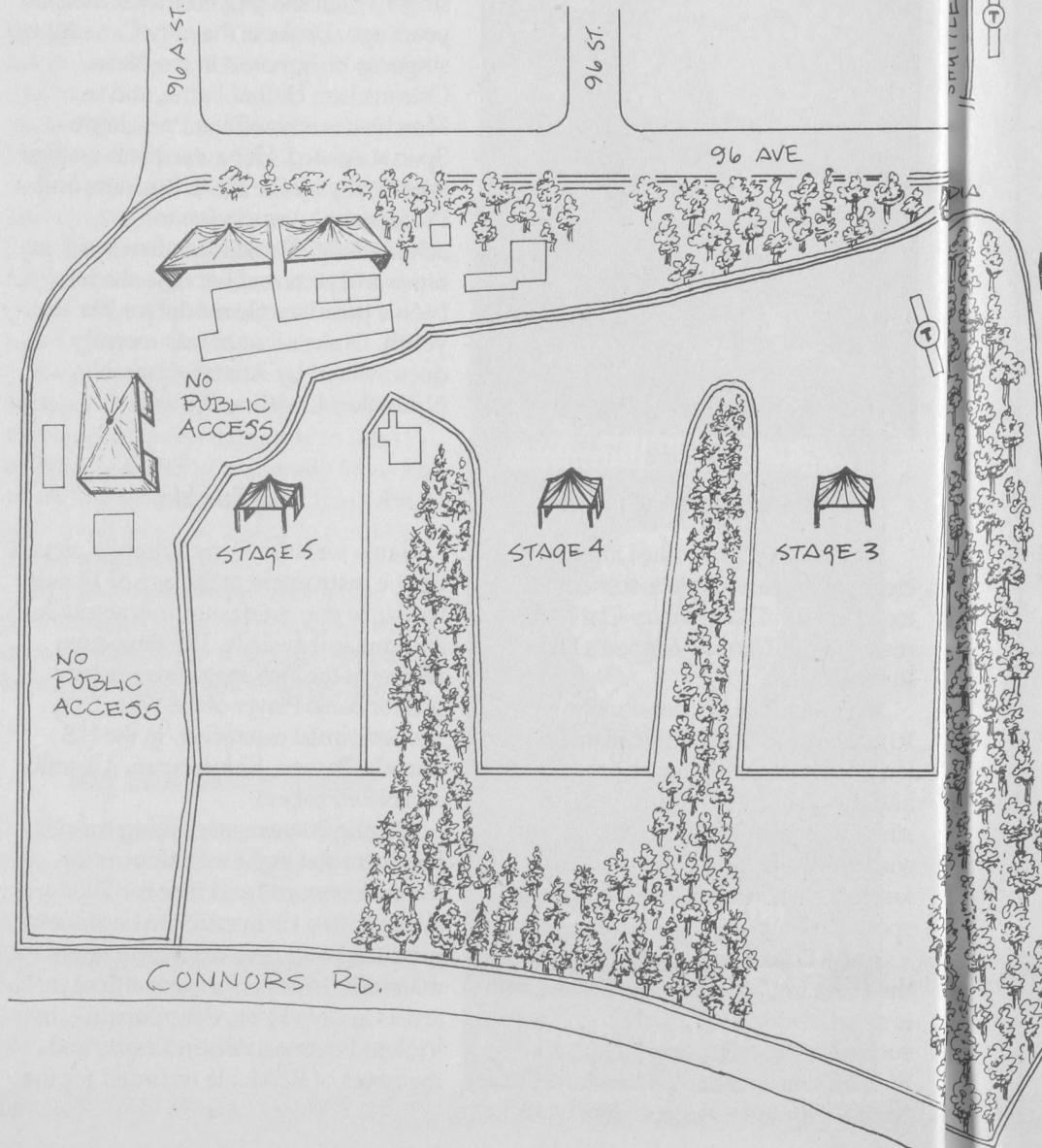
Jimmy Witherspoon is mentioned in *The Rolling Stone Illustrated History of Rock & Roll* as an influence on Eric Burdon. In *The Encyclopedia of Pop, Rock and Soul*, Jimmy is the blank space between the entries for Bill Withers and Stevie Wonder. But where the elite meet to wow one another with their old R&B records, Jimmy Witherspoon is a legendary singer. And with the death of Joe Turner, Jimmy has become the last of the great blues shouters.

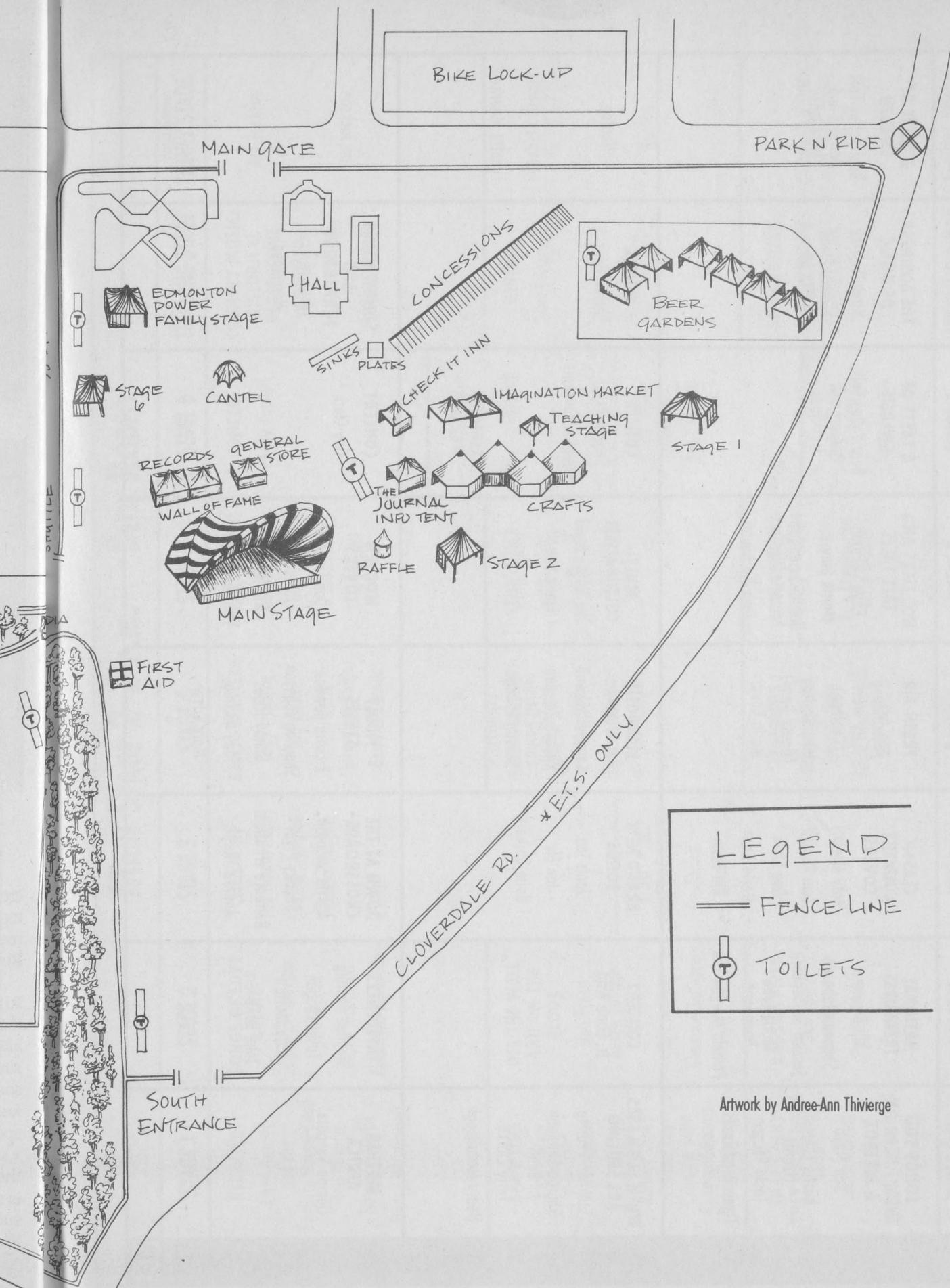
Like many R&B greats, Jimmy started out as a choirboy. He had many R&B hits in the 1940s and early '50s, including the big one, *Ain't Nobody's Business*. In the mid-'50s Jimmy was pulling in more money than Mickey Mantle, but as the story often goes, the money went quickly on high-velocity cars and high-voltage women. When rock'n'roll hit, Jimmy was reduced to gigging for \$75 a night.

Yet Jimmy never quit. In the '60s he found appreciative audiences when he toured Europe. And he was consistently voted the #1 blues singer in the *Melody Maker* poll. Now in his 70s, Jimmy recently conquered throat cancer, and he's back as strong as ever.

97 AVE.

Site map





SATURDAY, AUGUST 6, 1994

| STAGE 1 | STAGE 2 | STAGE 3 | STAGE 4 | STAGE 5 | STAGE 6 | TEACHING STAGE | FAMILY STAGE |
|---------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|-------------------------------------------------------------------------|--------------------------------------------------------------------|
| SONGS YOU WON'T HEAR ON A JUKEBOX Don Freed Austin Lounge Lizards Toshi Reagon Three Dead Trolls in a Baggle | NATIONAL TREASURES Bill Bourne Shannon Johnson Jessica Schoenberg Marie-Lynn Hammond Pamela Morgan Trio | CLASSIC COUNTRY COVERS Katy Moffatt Tom Russell Guy Clark David Grier Bill Keith | FRESH AIR Peter Boond Gary West (Ceolbeg) John Skelton (House Band) Morin Khuur | HOT LICKS AND TALL TALES Gaye Delorme Martin Simpson Dan Hicks and the Acoustic Warriors John Renbourn | A TASTE OF SWEDEN Bear Valley Folk Dancers and Musicians | THE BUSINESS OF MUSIC Mitch Podolak Richard Flohil (SOCAN) | A TASTE OF SWEDEN Bear Valley Folk Dancers and Musicians |
| WHEN IRISH EYES ARE SMILING Stephen Fearing Sharon Shannon Band Terry Clarke Henry McCullough | CONCERT Jr. Gone Wild | BRAND NEW SONGS Janis Ian Joe Ely T Bone Burnett | MANDOLIN WIND Kenny Blackwell Richard Bowden Conrad Desler (Austin Lounge Lizards) | MULTI-CULTURALISM The House Band Frank Carroll Morin Khuur | CONCERT Snooky Pryor Sylvester Plunkett | GUITAR Slavek Hanzlik | NEATOE |
| MOTHER AFRICA Oumou Sangare | INFLUENCES Stephen Fearing | DOWN AT THE CROSSROADS Toshi Reagon Katy Moffatt John Renbourn | FIDDLE STYLES Richard Bowden Shannon Johnson Sandy Jones Tony Michael Mary Custy | MODERN LOVERS Don Freed Janis Ian Bill Boume Pamela Morgan | CONCERT Guy Clark | SONGWRITING AND PERFORMING Marie-Lynn Hammond | JIM JACKSON |



11 A.M.



12 NOON



1 P.M.



MAIN STAGE 2-3 P.M. BLUE RODEO

SUNDAY, AUGUST 7, 1994

64

| STAGE 1 | STAGE 2 | STAGE 3 | STAGE 4 | STAGE 5 | STAGE 6 | TEACHING STAGE | FAMILY STAGE |
|---------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-------------------------------------------------------|-----------------------------------|
| WAKE UP CALL Marie-Lynn Hammond Alejandro Escovedo Katy Moffatt | SENTIMENTAL SONGS Ceolbeg Pamela Morgan Tom Russell Kevin Doherty | SUNDAY MORNING COMING DOWN Saffire-The Uppity Blues Women Snooky Pryor Gaye Delorme Bill Bourne | OPEN STAGE <i>Please sign up with stage manager</i> | HARMONIOUS Quartette Peter Rowan and The Rowan Brothers Morin Khuur | CONCERT Slavek Hanzlik | GUITAR Martin Simpson | TBA |
| | | | | 11:45 A.M. CONCERT Tony Trischka | FIDDLE Richard Greene | TOSHI REAGAN Toshi Reagan | |
| | THE WORLD ACCORDING TO... Three Dead Trolls in a Baggie Jr. Gone Wild | DRUM UP BUSINESS Gino Lupari Nabinto Diakite Alima Toure (Oumou Sangare) Jim Walker Steven Belans Noro and Donne (Tarika) | BELLOW'S Chris Parkinson (The House Band) Sharon Shannon Michael McCauley | 12:30 P.M. THESE ARE A FEW OF MY FAVOURITE STRINGS Solomon Burke | 12:30 P.M. CONCERT Marie-Lynn Hammond | NEATOEE Neatoee | |
| | | | | WORLD FIDDLE Barrence Whitfield Peter Rowan and The Rowan Brothers Quartette | 12:30 P.M. THESE ARE A FEW OF MY FAVOURITE STRINGS Martin Simpson Alejandro Escovedo (trio) | SONGWRITING AND VOICE Davy Steele (Ceolbeg) | JIM JACKSON Jim Jackson |
| | BEST AND WORST SONGS I'VE WRITTEN The House Band Toshi Reagan T Bone Burnett Terry Clarke | FINGER PICKIN' GOOD Stephen Fearing Gerry O'Connor John Renbourn Andrew Hardin | | 1:15 P.M. CONCERT Katy Moffatt | 1:15 P.M. CONCERT Jerry Douglas Russ Barenberg Edgar Meyer | | |



11 A.M.



12 NOON



1 P.M.



MAIN STAGE 2-3 P.M. OUMOU SANGARE

| STAGE 1 | STAGE 2 | STAGE 3 | STAGE 4 | STAGE 5 | STAGE 6 | TEACHING STAGE | FAMILY STAGE |
|--------------------------------------------------------------------------------------------------------------|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|-------------------------------|
| BLUES JAM Amos Garrett and the Festival House Band Jodie Drake Wayne Allchin Toshi Reagon | CONCERT Morin Khuur | CEILIHD #2 Ron Kavana Terry Woods Paddy Keenan Ceolbeg Four Men and A Dog Terry Clarke and Henry McCullough | MASTERS John Renbourn Jerry Douglas | NEWGRASS Richard Greene and The Grass is Greener Peter, Chris and Loren Rowan Tony Trischka Slavek Hanzlik | CONCERT Pamela Morgan George Morgan Sergui Chepoumov | BLUES GUITAR & HARMONICA Gaye Adegbola (Saffire) | EDMONTON POWER Jim Jackson |
| | | | | | 3:45 P.M. CONCERT Gaye Delorme | COMEDY AND IMPROVISATION Three Dead Trolls in a Baggie | Lynette Maurice |
| | | | | CONCERT Lester Quitzau | | | Elizabeth Schatz |
| | | | | | 4:30 P.M. COUNTRY BLUES Martin Simpson Taj Mahal Snooky Pryor Barrence Whifford | | |
| | | | | | 4:30 P.M. LAUGH-IN Marie-Lynn Hammond Austin Lounge Lizards | | |
| | | | | | OPEN STAGE Saffire-The Uppity Blues Women Jim Jackson | BANJO Tony Trischka | Children's Parade |
| | | | | | PICKER'S PARADISE Slavek Hanzlik Jerry Douglas Russ Barenberg Edgar Meyer David Grier | 5:15 P.M. CONCERT Don Freed | |
| | | | | | | | |

3 P.M.



4 P.M.



5 P.M.



Discography

► Austin Lounge Lizards

| | | |
|----------------------------------|------|-------------|
| Paint Me In Velvet | 1993 | Flying Fish |
| Lizard Vision | 1991 | Flying Fish |
| Highway Cafe of the Damned | 1986 | Watermelon |
| Creatures of the Black Saloon | 1984 | Watermelon |

► Russ Barenberg/ Jerry Douglas/ Edgar Meyer

| | | |
|--------------------|------|------------|
| Skip, Hop & Wobble | 1993 | Sugar Hill |
| Moving Pictures | 1989 | Rounder |
| Cowboy Calypso | 1979 | Rounder |

► Bill Bourne

| | | |
|--------------------------------------|------|--------------|
| Bill Bourne | 1982 | CBC |
| <i>with Alan Macleod</i> | | |
| Dance & Celebrate | 1990 | Attic |
| Moonlight Dancers | 1992 | Attic |
| <i>with The Tannahill Weavers</i> | | |
| Passage | 1984 | Green Linnet |
| The Best of the Tannahill Weavers | 1989 | Green Linnet |

► Solomon Burke

| | | |
|-----------------------------------|------|-----------|
| Let Your Love Flow | 1993 | Shanachie |
| Home in Your Heart | 1992 | Rhino |
| Homeland | 1990 | Rhino |
| The Bishop Rides South | 1988 | Charly |
| You Can Run But You Can't Hide | 1987 | Mr. R&B |
| Change Is Gonna Come, A. | 1986 | Rounder |
| Soul Alive! | 1985 | Rounder |
| Cry to Me | 1984 | Charly |
| King of Rock 'n' Soul | 1981 | Atlantic |
| From the Heart | 1980 | Charly |
| Get up and Do Something | 1978 | MGM |
| Sidewalks, Fences & Walls | 1979 | Infinity |
| Lord We Need a Miracle | 1979 | Savoy |
| Star Collection | 1975 | Atlantic |
| Music to Make Love To | 1975 | Chess |
| Back to My Roots | 1975 | Chess |
| I Have a Dream | 1974 | Dunhill |
| King Heavy | 1972 | MGM |
| History | 1972 | Pride |
| Electronic Magnetism | 1972 | Polydor |
| Proud Mary | 1969 | Bell |
| King Solomon | 1968 | Atlantic |
| I Wish I Knew | 1968 | Atlantic |
| Rest of Solomon Burke, The | 1965 | Atlantic |

Best of Solomon

| | | |
|----------------------------------|------|----------|
| Burke, The | 1965 | Curb |
| Rock 'n' Soul | 1964 | Atlantic |
| I Almost Lost My Mind | 1964 | Clarion |
| If You Need Me | 1963 | Atlantic |
| Greatest | 1963 | London |
| Solomon Burke's Greatest Hits | 1962 | Atlantic |
| Solomon Burke | 1962 | Kenwood |
| This Is His | | Savoy |
| Take Me Shake Me | | Savoy |
| Into My Life You Came | | Savoy |
| Best of Solomon Burke | | Atlantic |

► T Bone Burnett

| | | |
|----------------------------------|------|--------------|
| The Criminal Under My Own Hat | 1993 | Columbia |
| The Talking Animals | 1988 | Columbia |
| T Bone Burnett | 1986 | Dot/MCA |
| Proof Through the Night | 1983 | Warner Bros. |
| Trap Door | 1982 | Warner Bros. |
| Truth Decay | 1980 | Takoma |
| <i>with The Alpha Band</i> | | |
| Statue Makers of Hollywood | 1978 | Arista |
| Spark in the Dark | 1977 | Arista |
| Alpha Band | 1977 | Arista |

► Ruth Brown

| | | |
|-------------------------------------|------|-------------|
| The Songs of My Life | 1993 | Fantasy |
| Fine and Mellow | 1992 | Fantasy |
| Miss Rhythm (Greatest Hits & Mo | 1990 | Atlantic |
| Blues on Broadway | 1990 | Fantasy |
| Have a Good Time | 1991 | Fantasy |
| Sweet Baby of Mine (1949-1956) | 1987 | Route 66 |
| Rockin' with Ruth | 1984 | Charly |
| Takin' Care of Business | 1980 | Stockholm |
| Fine Brown Frame | 1969 | Capitol |
| Black Is Brown & Brown Is Beauty | 1969 | Rhapsody |
| Big Band Sound of Thad Jones and | 1968 | Solid State |
| Ruth Brown '65 | 1965 | Mainstream |
| The Best of Ruth Brown | 1963 | Atlantic |
| Gospel Time | 1962 | PolyGram |
| Along Comes Ruth | 1962 | Philips |
| Miss Rhythm | 1959 | Rhino |
| Late Date with Ruth Brown | 1959 | Atlantic |
| Ruth Brown | 1957 | Atlantic |
| Ruth Brown Sings Favorites | 1956 | Atlantic |

Miss Rhythm Help a Good Girl Go Bad

1949 Atlantic
Dcc

► Blue Rodeo

| | | |
|-------------------|------|-----------|
| Five Days in July | 1993 | Wea Music |
| Lost Together | 1992 | Wea Music |
| Casino | 1990 | Wea Music |
| Diamond Mine | 1989 | Wea Music |
| Outskirts | 1987 | Wea Music |

► Ceolbeg

| | | |
|-------------------|------|------------|
| Unfair Dance | 1993 | Greentrax |
| Seed to the Wind | 1992 | Greentrax |
| Not the Bunny Hop | 1991 | Greentrax |
| Ceolbeg | 1984 | Last Track |

► Guy Clark

| | | |
|------------------------------|------|--------------|
| Boats to Build | 1992 | Elektra |
| Old Friends | 1989 | Sugar Hill |
| Better Days | 1983 | Warner Bros. |
| Best of Guy Clark | 1982 | RCA |
| South Coast of Texas, The | 1981 | Warner Bros. |
| Guy Clark | 1978 | Warner Bros. |
| Fool on the Roof | 1978 | Warner Bros. |
| Texas Cookin' | 1976 | Sugar Hill |
| Old #1 | 1975 | Sugar Hill |

► Rita Chiarelli

| | | |
|--------------|------|-------------|
| Road Rockets | 1992 | Stony Plain |
|--------------|------|-------------|

► Love on the Range

| | | |
|----------------------------|------|----------|
| Song for Brent | 1992 | Polygram |
| Great Western Orchestra | 1988 | Sony |

► Terry Clarke

| | | |
|---------------------------|------|----------|
| Call Up a Hurricane | 1993 | Minidoka |
| The Shelly River | 1992 | Minidoka |
| Rhythm Oil - The Sessions | | |

► Jerry Douglas

| | | |
|------------|--|------------|
| Slide Rule | | Sugar Hill |
|------------|--|------------|

► Joe Ely

| | | |
|----------------------------|------|----------|
| Love & Danger | 1992 | MCA |
| Live at Liberty Lunch | 1990 | MCA |
| Milkshakes & Malts | 1988 | Sunstorm |
| Dig All Night | 1988 | Hightone |
| Lord of the Highway | 1987 | Hightone |
| Hi-Res | 1984 | MCA |
| Musta Notta Gotta Lotta | 1981 | MCA |
| Live Shots | 1980 | MCA |
| Down in the Drag | 1979 | MCA |
| Honky Tonk Masquerade | 1978 | MCA |
| Joe Ely | 1977 | MCA |

► Alejandro Escovedo

| | | |
|--------------------------------|------|---------------|
| Thirteen Years | 1993 | Watermelon |
| Gravity | 1992 | Watermelon |
| <i>with The True Believers</i> | | |
| True Believers | 1986 | EMI |
| <i>with Rank and File</i> | | |
| Sundown | 1982 | Slash Records |

► Stephen Fearing

| | | |
|-----------------------|------|------------|
| Assassin's Apprentice | 1993 | True North |
| Blue Line | 1990 | True North |
| Out to Sea | 1988 | True North |

► Four Men and A Dog

| | | |
|-----------------|------|--------------|
| Barking Mad | 1992 | Green Linnet |
| Shifting Gravel | 1993 | Green Linnet |

► Don Freed

| | | |
|-----------------------|------|-------------|
| Young Northern Voice | 1992 | Bush League |
| On the Plains | 1990 | Bush League |
| Off in All Directions | 1980 | Bush League |
| Pith and Pathos | 1982 | Bush League |
| Live Arrr !! | | Bush League |

► Amos Garrett and the Festival House Band

| | | |
|-------------------|------|-------------|
| Live in Japan | 1991 | Mobile Fish |
| Go Cat Go | 1991 | Flying Fish |
| Return of the | | |
| Formerly Brothers | 1989 | Rykodisc |
| I Make My Home in | 1989 | Stony Plain |
| My Shoes | | |

Amos Behavin

Third Man In

1984 Stony Plain
1990 Stony Plain

► Richard Greene

Greene Fiddler

Somebody's Gonna

Love You

Blue Rondo

Ramblin'

Duets

1992 Sierra

1983 MCA

1982 Sierra

1980 Rounder

1978 Rounder

with the Greene String Quartette

Molly on the Shore

The String Machine

1989 Hannibal

1991 Virgin

with Seatrain

Seatrain

Marbleheaded

Messenger

1970 Capitol

1971 Capitol

with Bill Monroe

Bluegrass Time

1967 Decca

► Marie-Lynn Hammond

Black and White

Impromptu

Vignettes

1993 Black Tie

1986 Black Tie

1983 Black Tie

with Stringband

Canadian Sunset

National Melodies

Thanks for the

Following

Live !

1973 Nick Records

1975 Nick Records

1977 Nick Records

1980 Nick Records

► Slavek Hanzlik

Spring in the
Old Country

1989 Flying Fish

► Dan Hicks and the Acoustic Warriors

Shootin' Straight

1994

*with the Hot Licks*Rich & Happy
in Hicksville

1986 See For Miles

It Happened One Bite

1978 Warner Bros.

Hey Good Lookin'

1975 Warner Bros.

Last Train to

1973 MCA

Hicksville

1972 MCA

Striking It Rich

1971 MCA

Wheres the Money

1969 Epic

Original Recordings

MCA

Moody Richard

Dan Hicks &

His Hot Licks

Columbia

► Caitlin Hanford

Chris Whiteley
& Caitlin Hanford

1984 HYC Records

► The House Band

Groundworks

1993 Green Linnet

Stonetown

1990 Green Linnet

Word of Mouth

1988 Topic

Pacific

1987 Topic

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The House Band 1985 Topic

► **Janis Ian**

| | | |
|---------------------------|------|----------|
| Breaking Silence | 1993 | MRG |
| Stars/Night Rains | 1987 | CBS |
| Restless Eyes | 1981 | CBS |
| My Favourites | 1980 | CBS |
| Best of Janis Ian | 1980 | CBS |
| Night Rains | 1979 | CBS |
| Janis Ian | 1978 | CBS |
| Miracle Row | 1977 | CBS |
| Between the Lines | 1975 | Columbia |
| Aftertones | 1975 | CBS |
| Stars | 1974 | One Way |
| Present Company | 1971 | Capitol |
| Who Really Cares | 1969 | Verve |
| Secret Life of Eddie Fink | 1968 | Verve |
| Janis Ian | 1967 | Forecast |
| For All the Seasons | 1967 | Verve |

► **Jr. Gone Wild**

| | | |
|------------------------------|------|---------------|
| Pull the Goalie | 1992 | Stony Plain |
| Too Dumb to Quit | 1990 | Stony Plain |
| Folk You/ The Guido Sessions | 1989 | Indie Records |
| Less Art, More Pop | 1986 | B.Y.O |

► **Ron Kavana**

| | | |
|-------------|------|--------------|
| Coming Days | 1991 | Chiswick |
| Home Fire | 1991 | Green Linnet |

| | | |
|--------------------|------|---------------|
| For The Children | 1990 | Alias Records |
| Think Like a Hero | 1989 | Ace Records |
| Rollin' & Coastin' | 1984 | Appaloosa |

► **Paddy Keenan**

| | | |
|------------------------------|------|--------------|
| Poirt an Phiobaire | 1983 | Gael Linn |
| Paddy Keenan | 1977 | Gael Linn |
| <i>with the Bothy Band</i> | | |
| The Best of the Bothy Band | 1982 | Green Linnet |
| After Hours | 1978 | Green Linnet |
| Out of the Wind into the Sun | 1978 | Green Linnet |
| The Bothy Band | 1975 | Mulligan |
| Old Hag You Have Killed Me | 1976 | Green Linnet |

► **Lester Quitzau**

| | | |
|-----------------------|------|-------------|
| Keep on Walking | 1994 | Independent |
| Take Time | 1989 | Independent |
| Live at the Commodore | 1988 | Independent |

► **Morin Khurr**

| | | |
|---------------------------|--|------------|
| Tsagaan Sar | | White Moon |
| Popular Songs of Mongolia | | Pan |

► **Taj Mahal**

| | | |
|-------------------|------|---------|
| World Music | 1993 | CBS |
| Dancing The Blues | 1993 | Private |
| Taj's Blues | 1992 | CBS |

| | | |
|-------------------|------|-------------|
| Mule Bone | 1991 | Gramavision |
| Like Never Before | 1991 | Private |
| Don't Call Us | 1991 | Atlantic |
| Shake Sugaree | 1988 | MFP |
| Taj | 1987 | Gramavision |
| Live & Direct | 1987 | Laserlight |

| | | |
|--------------------------------------------|------|-----------------|
| Best of Taj Mahal - Vol. 1 | 1981 | CBS |
| Going Home (Comp) | 1980 | CBS |
| Taj Mahal & Int' Rhythm Band | 1979 | Crystal |
| Music Fuh Ya | 1977 | Warner Bros. |
| Evolution | 1977 | Warner Bros. |
| Brothers | 1977 | Warner Bros. |
| Satisfied n Tickled Too Anthology | 1976 | CBS |
| Vol 1 1966/76 | 1976 | CBS |
| Music Keeps Me | | |
| Together | 1975 | CBS |
| Mo' Roots | 1974 | CBS |
| Sounder | 1973 | CBS |
| Ooh So Good 'N' Blues | 1973 | CBS |
| Recycling the Blues & Other Rel | 1972 | Mobile Fidelity |
| Real Thing, The Happy Just to Be Like I Am | 1971 | CBS |
| The Blues | 1969 | CBS |
| Giant Step | 1969 | CBS |
| Taj Mahal | 1968 | CBS |
| Natch'l Blues | 1968 | CBS |

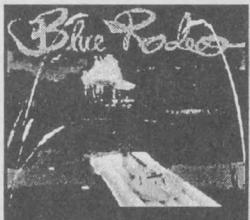
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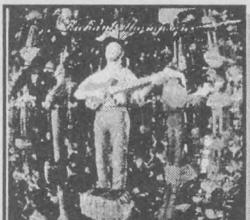
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► **Henry McCullough**

| | | |
|--------------------------|------|------------|
| Cut | 1987 | |
| Hell of a Record | 1984 | |
| All Shook Up | 1982 | |
| Mind your Own Business | 1975 | Dark Horse |
| with Wings | | |
| Red Rose Speedway | 1973 | Capitol |
| with The Grease Band | | |
| Amazing Grease | 1975 | Goodyear |
| The Grease Band | 1971 | Harvest |
| with Spooky Tooth | | |
| The Best of Spooky Tooth | 1976 | Island |
| Last Puff | 1970 | A & M |
| with Joe Cocker | | |
| Joe Cocker Collection | 1977 | A & M |
| Joe Cocker | 1970 | A & M |
| With a Little Help | 1969 | A & M |

► **Murray McLauchlan**

| | | |
|-----------------------|------|------------|
| Modern Age | 1991 | Capitol |
| Swinging on a Star | 1988 | Capitol |
| Midnight Break | 1985 | True North |
| Heroes | 1984 | True North |
| Timberline | 1983 | True North |
| Windows | 1982 | True North |
| Storm Warning | 1981 | True North |
| Live at The Orpheum | 1978 | True North |
| Whispering Rain | 1978 | True North |
| Hard Rock Town | 1977 | True North |
| Boulevard | 1976 | True North |
| Murray McLaughlan | 1974 | True North |
| Day to Day Dusk | 1973 | True North |
| Songs from the Street | 1971 | True North |

► **Edgar Meyer**

| | | |
|------------------|------|-----|
| Work in Progress | 1990 | MCA |
|------------------|------|-----|

► **Joni Mitchell**

| | | |
|------------------------------|------|---------|
| Night Ride Home | 1991 | Geffen |
| Home Video | 1991 | Geffen |
| Chalk Mark in a Rain Storm | 1988 | Geffen |
| Dog Eat Dog | 1985 | Geffen |
| Wild Things Run Fast | 1985 | Geffen |
| Shadows & Light | 1980 | Asylum |
| Mingus | 1979 | Asylum |
| Don Juan's Reckless Daughter | 1978 | Asylum |
| Hejira | 1976 | Asylum |
| Miles of Aisles | 1975 | Asylum |
| The Hissing of Summer Lawns | 1975 | Asylum |
| Court & Spark | 1974 | Asylum |
| For the Roses | 1972 | Asylum |
| Ladies of the Canyon | 1970 | Reprise |
| Joni Mitchell | 1970 | Reprise |
| Blue | 1970 | Reprise |
| Clouds | 1969 | Reprise |
| Song to a Seagull | 1968 | Reprise |

► **Katy Moffatt**

| | | |
|-------------------------------|------|-------|
| Greatest Show On Earth, The | 1993 | Philo |
| Child Bride | 1990 | Philo |
| Kissin' in the California Sun | 1978 | CBS |
| Walkin' on the Moon | 1976 | Philo |
| Katy Moffatt | 1976 | CBS |

► **Pamela Morgan**

| | | |
|---------------------|------|-----------|
| with Anita Best | | |
| The Colour of Amber | 1992 | Amber |
| with Figgy Duff | | |
| Figgy Duff | 1980 | Posterity |
| After the Tempest | 1984 | Boot |
| Weather the Storm | 1991 | Hypnotic |
| Downstream | 1993 | Hypnotic |

► **Snooky Pryor**

| | | |
|-------------------------------|------|-----------|
| Too Cool to Move | 1992 | Antone's |
| Steve Pryor Band | 1991 | Zoo |
| Shake Your Boogie | 1984 | Big Bear |
| Snooky & Moody | 1980 | Flyright |
| Snooky Pryor | 1977 | Flyright |
| Homesick James & Snooky Pryor | 1974 | Caroline |
| Do It If You Want | 1973 | Bluesway |
| Snooky Pryor | 1969 | Jewel |
| Snooky Pryor | Z | Paula |
| Snooky | Z | Blind Pig |

► **Gerry O'Connor**

| | | |
|---------------|------|----------|
| Time To Time | 1994 | |
| Trad at Heart | 1992 | Mulligan |

► **Colleen Peterson**

| | | |
|-----------------------------|------|------------|
| Let Me Down Easy | 1988 | Intersound |
| Takin My Boots Off | 1978 | Capitol |
| Colleen | 1977 | Capitol |
| Beginning to Feel Like Home | 1976 | Capitol |

► **Quartette**

| | | |
|-----------|------|-------|
| Quartette | 1994 | Denon |
|-----------|------|-------|

► **Toshi Reagon**

| | | |
|--------------------|------|-------------|
| The Rejected Stone | 1994 | Flying Fish |
| Justice | | Flying Fish |
| Demonstrations | 1985 | T&R |

► **John Renbourn**

| | | |
|-------------------------------|------|---------------|
| Medieval Almanack | 1989 | Demon |
| Ship of Fools | 1988 | Flying Fish |
| The Nine Maidens | 1988 | Flying Fish |
| Folk Blues of John Renbourn | | |
| Three Kingdoms | 1988 | Demon |
| Essential Collection - Vol. 2 | 1987 | Shanachie |
| Essential Collection | 1987 | Transatlantic |



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|--------------------------------------|------|---------------|
| - Vol.1 | | |
| Live in Concert | 1987 | Transatlantic |
| Live in America | 1985 | Shanachie |
| The Enchanted Garden | 1981 | Flying Fish |
| The Black Balloon | 1980 | Shanachie |
| A Maid in Bedlam | 1979 | Shanachie |
| The Hermit | 1977 | Shanachie |
| So Clear | 1977 | Shanachie |
| Heads & Tails | 1973 | Transatlantic |
| Faro Annie | 1973 | Transatlantic |
| The Lady and the Unicorn | 1972 | Reprise |
| John Renbourn Sampler | 1971 | Reprise |
| Sir John A lot of Merry England | 1971 | Transatlantic |
| Another Monday | 1968 | Lost Lake |
| John Renbourn with Pentangle | 1967 | Transatlantic |
| The Pentangle | 1968 | Reprise |
| Sweet Child | 1969 | Reprise |
| Basket of Light | 1969 | Reprise |
| Cruel Sister | 1970 | Reprise |
| Reflection | 1971 | Reprise |
| Solomon's Seal | 1972 | Reprise |
| Pnetangling with Stefan Grossman | 1972 | Transatlantic |
| Snap a Little Owl | 1989 | Shanachie |
| Live in Concert | 1984 | Shanachie |
| Under the Volcano & Stephan Grossman | 1980 | Kicking Mule |
| with Bert Jansch | 1978 | Kicking Mule |
| Jack Orion | 1967 | Vanguard |
| Bert & John | 1966 | Transatlantic |
| with Robin Williamson | | |
| Wheel of Fortune | 1993 | Flying Fish |

► Peter Rowan

| | | |
|----------------------------------|------|-------------|
| All on a Rising Day | 1991 | Sugar Hill |
| Dust Bowl Children | 1990 | Sugar Hill |
| New Moon Rising | 1988 | Sugar Hill |
| First Whippoorwill | 1985 | Sugar Hill |
| Revelry | 1984 | Waterfront |
| Red Hot Pickers | 1984 | Sugar Hill |
| Walls of Time | 1981 | Sugar Hill |
| Texican Badman | 1981 | Apaloosa |
| Medicine Trail | 1980 | Flying Fish |
| Peter Rowan | 1978 | Flying Fish |
| Awake Me in the New World | | Sugar Hill |
| The Stringband Project | 1963 | Elektra |
| with The Rowan Brothers | | |
| Peter Rowan & the Rowan Brothers | 1994 | Sugar Hill |
| The Rowans | 1975 | Asylum |
| Sibling Rivalry | 1976 | Asylum |
| Jubilation | 1977 | Asylum |
| with Seatrain | | |
| Seatrain | 1970 | Capitol |
| Marbleheaded Messenger | 1971 | Capitol |
| with Bill Monroe | | |
| Blue Grass Time | 1966 | Decca |
| Bluegrass 1959-1969 | 1970 | Decca |

Off the Record -
Live 1956-1969

1993 Smithsonian

► Tom Russell

| | | |
|-------------------|------|-------------|
| Box of Visions | 1993 | Stony Plain |
| Cowboy Real | 1992 | Stony Plain |
| Hurricane Season | 1991 | Stony Plain |
| Poor Man's Dream | 1990 | Stony Plain |
| Road to Bayamon | 1988 | Stony Plain |
| Heart on a Sleeve | 1986 | Bear Family |

with Barrence Whitfield

| | | |
|------------------|------|-------------|
| Cowboy Mambo | 1994 | Stony Plain |
| Hillbilly Voodoo | 1993 | Stony Plain |

► Saffire - The Uppity Blues Women

| | | |
|-------------------------------|------|-----------|
| Broadcasting | 1992 | Alligator |
| Hot Flash | 1991 | Alligator |
| The Uppity Blues Women | 1990 | Alligator |
| The Middle Aged Blues Saffire | | |

► Oumou Sangare

| | | |
|-------------------|------|--------------|
| Ko Sira | 1993 | World Circle |
| Moussolou/"Women" | 1989 | World Circle |

► Sharon Shannon

| | | |
|----------------|------|---------------|
| Sharon Shannon | 1991 | Solid Records |
|----------------|------|---------------|

► Jessica Shoenberg

| | | |
|---------------------|------|------------|
| New Songbirds | 1991 | Songbirds |
| Sounds Like a Plan! | 1994 | Sawy Gypsy |

► Martin Simpson

| | | |
|-------------------------|------|-------------|
| Red Roses | 1994 | Shanachie |
| A Closer Walk with Thee | 1994 | Gourd Music |
| When I Was on Horseback | 1991 | Shanachie |
| Leaves of Life | 1989 | Shanachie |
| Nobody's Fault But Mine | 1986 | Dambuster |
| Grinning in Your Face | 1983 | Topic |
| Special Agent | 1981 | Waterfront |
| Golden Vanity | 1976 | Trailer |
| A Cut Above | 1980 | Topic |

► Tarika

| | | |
|----------|--|--------------|
| Fanafody | | Green Linnet |
|----------|--|--------------|

► Richard Thompson

| | | |
|-----------------------------------------|------|-----------|
| Mirror Blue | 1994 | Capitol |
| Watching In The Dark | 1993 | Rykodisc |
| Sweet Talker | 1992 | Capitol |
| Rumor and Sigh | 1990 | Capitol |
| Amnesia | 1988 | Capitol |
| Daring Adventures Across a Crowded Room | 1986 | Polydor |
| Hand of Kindness | 1985 | Polydor |
| Small Town Romance | 1984 | Hannibal |
| Shoot out the Lights | 1982 | Hannibal |
| Strict Tempo! | 1982 | Hannibal |
| Sunny Vista | 1981 | Hannibal |
| First Light | 1979 | Hannibal |
| Richard Thompson Live! (+ More) | 1978 | Chrysalis |
| Hokey Pokey | 1977 | Island |
| | 1976 | Carthage |

Guitar, Vocal

| | | |
|-----------------------|------|----------|
| First Light | 1976 | Hannibal |
| Pour Down Like Silver | 1975 | Island |
| I Want to See the | | |

Bright Lights

Hokey Pokey

Henry the Human Fly

Guitar of Richard Thompson

► Tony Trischka

| | | |
|---------------------------------|------|-------------|
| World Turning | 1993 | Rounder |
| Solo Banjo Works | 1992 | Rounder |
| Hill Country | 1991 | Rounder |
| Bluegrass Light | 1973 | Rounder |
| Late To Work | | Flying Fish |
| Skyline Drive | | Flying Fish |
| Stranded in the Moonlight | | Flying Fish |
| Robot Plane Flies over Arkansas | | Rounder |
| Heartlands | | Rounder |
| Fire of Grace | | Flying Fish |
| Dust on the Needle | | Rounder |
| Banjoland | | Rounder |

► Sylvia Tyson

| | | |
|--------------------------------|------|--------------|
| Gypsy Cadillac | 1992 | Sony Music |
| You Were On My Mind | 1989 | Stony Plain |
| Sugar for Sugar, | | |
| Salt for Salt | 1979 | Salt Records |
| Satin On Stone | 1978 | Salt Records |
| Cool Wind from the North | 1976 | Capitol |
| Woman's World | 1975 | Capitol |
| with Ian Tyson | | |
| Greatest Hits | 1986 | Vanguard |
| Ian and Sylvia's Greatest Hits | 1977 | Vanguard |
| Best Of | 1974 | CBS |
| You Were on My Mind | 1972 | CBS |
| Ian & Sylvia | 1971 | CBS |
| The Great Speckled Bird | 1970 | Ampex |
| Lovin' Sound | 1969 | Polydor |
| Nashville | 1968 | Vanguard |
| Ian and Sylvia | 1968 | Vanguard |
| Full Circle | 1968 | MGM |
| Best Of | 1968 | Vanguard |
| So Much for Dreaming | 1967 | Vanguard |
| Early Morning Rain | 1965 | Vanguard |
| Northern Journey | 1964 | Vanguard |
| Four Strong Winds | 1964 | Vanguard |
| Ian & Sylvia | 1962 | Vanguard |

► Barrence Whitfield

| | | |
|----------------------------------|------|-------------|
| Let's Lose It | 1990 | Stony Plain |
| Ow! Ow! Ow! | 1987 | Rounder |
| Barrence Whitfield & the Savages | 1985 | Rounder |
| Live Emulsified | 1985 | Rounder |
| with Tom Russell | | |
| Hillbilly Voodoo | 1993 | Stony Plain |
| Cowboy Mambo | 1994 | Stony Plain |

► **Jimmy Witherspoon**

| | | |
|-------------------------------------------------|------|-----------|
| Dancing The Blues | 1993 | Private |
| Blowin' in from Kansas City | 1993 | Capitol |
| Whole Blues & Nothin' but the Blues | 1992 | Indigo |
| Call Me Baby | 1991 | Night Tra |
| Spoon So Easy — the Chess Years | 1990 | Chess |
| Rockin' L.A. | 1988 | Fantasy |
| Bluespoon | 1987 | Prestige |
| Sings the Blues | 1980 | Crown |
| Mean Old Frisco | 1977 | Prestige |
| Live | 1979 | MCA |
| Spoonful | 1975 | Blue Note |
| Love Is a Five Letter Word | 1975 | LAX |
| Jimmy Witherspoon & Ben Webster | 1974 | Verve |
| Groovin' & Spoonin' | 1973 | Original |
| Spoon Concerts | 1972 | Fantasy |
| Guilty | 1971 | United Ar |
| Huhh | 1970 | Bluesway |
| Handbags & Gladrags | 1970 | ABC |
| Jimmy Witherspoon | 1968 | Crown |
| Midnight Lady Called the Blues | 1969 | Muse |
| Blues Singer | 1969 | Bluesway |
| Best of Jimmy Witherspoon, | 1969 | Prestige |
| Spoonful of Soul | 1968 | Verve |
| Blues Is Now, The Ain't Nobody's Business | 1967 | Verve |
| In Person | 1967 | Polydor |
| Bluesbox | 1966 | Verve |
| Blue Point of View | 1966 | Verve |
| Spoon in London | 1965 | Prestige |

| | | |
|---------------------------------------|------|-----------|
| Hey Mr. Landlord | 1965 | Route 66 |
| Blues for Spoon and Groove | 1965 | Surrey |
| Blues for Easy Livers | 1965 | Prestige |
| Blue Spoon | 1965 | Prestige |
| Take This Hammer | 1964 | Constella |
| Some of My Best Friends | 1964 | Prestige |
| Goin' to Chicago | 1964 | Prestige |
| Evenin' Blues | 1964 | Original |
| Blues Around the Clock | 1964 | Prestige |
| Baby Baby Baby | 1963 | Prestige |
| As Blue As They Can Be | 1963 | Who's Who |
| Roots | 1962 | Reprise |
| Hey Mrs Jones | 1962 | Reprise |
| A Spoonful of Blues | 1962 | United |
| There's Good Rockin' Tonight | 1961 | World Pac |
| Spoon | 1961 | Reprise |
| Jimmy Witherspoon | 1961 | Crown |
| Jimmy Witherspoon at Monteray | 1960 | Hi Fi |
| Singin' the Blues | 1959 | World Pac |
| ... at the Renaissance | 1959 | Hi Fi |
| Battle of the Blues - Vol. 3 | 1959 | Deluxe |
| Battle of the Blues | 1959 | King |
| At Monterey Festival | 1959 | Hi Fi |
| The Spoon Concerts | 1959 | Fantasy |
| Goin' to Kansas City Blues | 1959 | RCA |
| New Orleans Blues (Black label) | 1956 | Atlantic |
| Jimmy Witherspoon & Jay McShann | 1947 | DA |
| Recycling the Blues & Other Relics | | Columbia |

Witherspoon/McShann

Spoonful of Blues

Savoy Sultans

Roots (jazzlore - Vol. 34) Atlantic

Live at the Notodden

Festival

Live at Candons

Live - Jimmy Witherspoon & Robb

Sings the Blues

Jimmy & Jimmy

Jazz Legacy

Jazz Heritage - Jimmy's Blues

Jays Blues

Big Blues

Black Lion

Ken Music

Black & Blues

Blue Rock

Who's Who

► **Terry Woods**

with Ron Kavana

Home Fire

1992 Green linnet

with The Pogues

Waiting For Herb

1994 Island

The Essential Pogues

1991 Island

Hell's Ditch

1990 Island

Peace and Love

1989 Island

If I Should Fall

From Grace

1988 Island

Poguetry in Motion

1986 Stiff Records

Red Roses For Me

1984 Stiff Records

with Gay Woods

Tender Hooks

1978 Attic

The Time is Right

1976 Antilles

Backwoods

1974 Antilles

with Steeleye Span

Hark the Village Wait

1970 Crest

with Sweeney's Men

The Tracks of Sweeney

1969 Transatlantic

Sweeney's Men

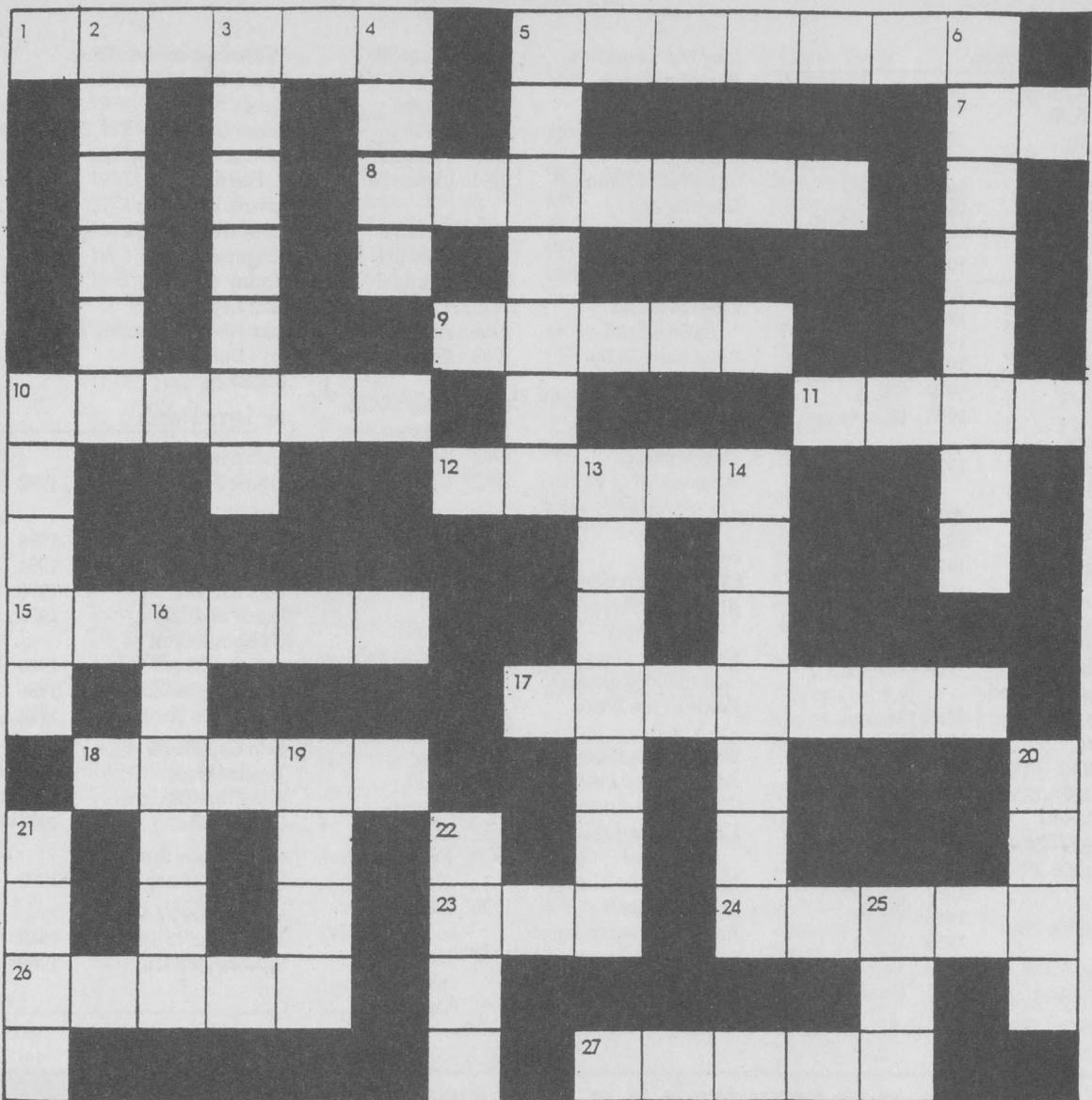
1968 Transatlantic

more TRADITIONAL COUNTRY
re BLUES more CELTIC
WORLDBEAT more FOLK
LUES more BLUEGRASS
e TRADITIONAL COUNTRY
CELTIC more BLUES
OLK more BLUEGRASS
COUNTRY more FOLK

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ACROSS

- 1 Singer-songwriter extraordinaire who died tragically in plane fire in 1983.
- 5 The folk minstrel and musical trips man who is perhaps best known for singing *Sunshine Superman*.
- 7 Sometimes known as the Festival House Band, they humorously refer to themselves as the ---- Team.
- 8 A fine harp and guitar player, he was one of the first of the long line of whites to be bitten by the blues bug.
- 9 His first name is John and his last name he shares with a hotel chain.
- 10 A '60s folkie whose best known songs include *The Last Thing on my Mind*, *Ramblin' Boy* and *Wasn't That a Party*.
- 11 He's a white man who calls Africa his home. Paul Simon consulted him about African musicians before starting work on his *Graceland* album.

- 12 He's the founder of Woodshed Records, one of Canada's first artist-run labels and former host of CBC's *Six Days on the Road*.
- 15 Small People love this guy.
- 17 The latest album released by this Vancouver singer-songwriter is *The Assassin's Apprentice*.
- 18 This singer-songwriter, is considered a pillar of the Nashville music scene, who has inspired a legion of admirers, including Lyle Lovett.
- 23 He recorded and toured with The Clash and is one of the original Texas outlaws.
- 24 The last name of the Canadian duo who got their start during the '60s folk boom, when they were simply known as Ian and Sylvia.
- 26 He's known as the Bishop, the King of Rock'n'Soul and he heads his own 60,000-member church.

- 27 A prolific singer and songwriter, who toured with Shari Ulrich and Claire Lawrence.

DOWN

- 2 She's considered the soul of the '60s Greenwich Village folk movement.
- 3 This Brooklyn cowboy ran away from home and joined the rodeo, where he met Woody Guthrie, and he's been ramblin' ever since.
- 4 This former member of the Sir Douglas Quintet has a strong connection to the Tex-Mex music.
- 5 This Winnipeg band made it big on the charts a year or so after appearing at the EFMF.
- 6 He's a painter, actor, singer-songwriter, documentary film-maker and toured with Bob Dylan.
- 10 His *Sam Stone*, *Hello in There*, *Please Don't Buy Me* and *Unwed Father* are all part of the contemporary pop culture.
- 13 An intriguing singer-songwriter, this woman started her musical career with the folk trio Java Jive in Guelph, Ont.
- 14 He's the front man for the EFMF House Band and a guitarist extraordinaire.
- 16 When you think of *Mr. Bojangles* you think of this Texas-based troubadour.
- 19 Often featured on National Public Radio and on the Nashville Network, the first part of the band's name is actually a midwestern state.
- 20 She's the cowgirl from Consort.
- 21 This Edmonton group is known for performing the superb harmonies of South African freedom songs.
- 22 A Vancouver Celtic-rock band that's full of that special Spirit of the ----.
- 25 Straight-shooter Ranger Doug heads the Riders in the ----.

ANSWERS - Page 90

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by Tom Coxworth

Don't fence me in...just turn me loose...

—Cole Porter

Ask creators of music to define their sound, then watch as they stutter, stammer and sputter, grappling for just the right words to explain their distinctive style. Each artist at this festival would be hard pressed to define himself or herself as a folk singer...a singer of folk songs maybe! For most, folk songs represent only a point from which they have grown. While they may still perform songs of tradition, folk reflects only their beginnings.

Our history of traditional song can be credited in part to song collectors like Edith Fowke, Helen Creighton, Alan Mills (Canada); Pete Seeger, Alan Lomax (U.S.); A.L. Lloyd and Ewan MacColl (Great Britain). They believed in the preservation and documentation of musical history and felt it was necessary — no, imperative — that they gain first hand acquaintance with the songs and the singers so future generations would have a foundation on which to build.

Accordingly, these pioneer song collectors went to great lengths to seek out and archive this material. One story tells of the elderly Creighton, who travelled to the remote areas of her native Nova Scotia — on foot —

pushing her concert-size melodeon (a bellows-driven reed organ) in a wheelbarrow. During her 90 years, she collected over 4,000 songs and their variants, in English, French, Gaelic, Micmac and German.

The dedication of pioneer song collectors, such as Helen Creighton, unearthed stories and songs for rediscovery by other generations. They developed a process of documenting and recording the raw material so it would continue to influence popular culture. Now, it will always be there to influence others.

In the course of this ongoing evolution, both the art and the artist change. Pete Seeger presents a good example of this process when he describes his pal Ramblin' Jack Elliott. Elliott (born Elliott Charles Adnopo in 1931), affectionately called the singing

cowboy from Brooklyn, "had reborned himself in Oklahoma," says Seeger. "He didn't just put on a cowboy hat and boots, ...he changed his whole way of living."

Living on the open road, Elliott became a protege of Woody Guthrie, the vagabond minstrel from the 1930s and '40s. Elliott established himself as an American folk poet. Ramblin' Jack's icon-like stature would later influence a young Robert Allen Zimmerman who, in time, became Bob Dylan.

The spirit of change continues at this festival with the appearance of more "no-borders" music. Tom Russell brings us Gothic-western music from a New Jersey background; Bill Bourne's Delta Mississippi blues comes from Penhold, Alberta; English guitarist Martin Simpson offers his passion for American gospel and blues. Each of these artists is what he sings and plays; each has "reborned" himself. Each has become the image of his art.

Roberta Joan Anderson, born in Fort MacLeod, Alberta, is held in high commercial and critical esteem because of her commitment to creating her art. Joni Anderson studied art at the Southern Alberta Institute of Technology in Calgary and, in 1963, performed at the Depression Coffee House singing songs like *Sloop*



Helen Creighton (background, wearing hat) and her melodeon with a group of young music lovers on Devil's Island, Nova Scotia in 1928. Creighton travelled extensively collecting and recording songs. Photo: Courtesy of PANS Collection, Halifax.



Wandering troubadour Woody Guthrie believed in the enduring popularity of folk music.

John B while accompanying herself on a baritone ukulele. Joni Mitchell is far removed from those early days, and today resists all attempts to classify her as a "folk singer." Her art has taken her far beyond any narrow definition; she continues to "grow" her music, blending it with intricate and complex atmospheres. Hers is an art of growth and change that started as a seed in the folk style, was fuelled by the early *improv jazz* of Miles Davis and fired by the pop melodies of the Beatles. Now she stands on her own; most listen to her.

The very shape of folk music has changed since this festival's humble beginnings in 1980. One almost needs new adjectives to describe the burgeoning new folk sounds. Hill-billy voodoo, Celtic R & B, country folk, country blues, new grass, acoustic swing jazz and exotic worldbeat are some of the new genres. These new terms are part of the fabric of change which characterizes this year's performances. The performers you'll hear this weekend are rooted in tradition, but each realizes the importance of change as the key to the growth and survival of the music. Even these descriptions are but a starting point – a point of reference – from which to introduce the artist. Once this introduction has been given, the performance becomes a personal

communication between artist and audience. If the audience is open, the artist can sense a freedom to grow and change. However, it remains unfortunate that one of the limitations imposed on an artist is, at times, the expectations of the audience.

History plays an important part in defining tradition. Fats Domino might be surprised that an Irish traditional group breathed new life into his classic 1957 hit *I'm walkin'*. Four Men & A Dog have made this song part of their own repertoire – beginning a new tradition. This is how tradition is constantly redefined, through the lives of performers. The Domino influence

may also take some credit for opening New Orleans R & B to the world.

The talents of Solomon Burke, Ruth Brown, Saffire-The Uppity Blues Women and Barrence Whitfield continue this pioneering spirit, both influencing others and growing their own unique brand of blues and soul.

Taj Mahal was one of the first ambassadors to expose African-American roots. As a pathfinder, he has guided us for over 30 years to understand the connections within our cultures.

Europe has long established a relationship with world artists, integrating the music of countries like Mali, Madagascar and India into

new traditions. The Europeans have accepted and built upon world polyrhythmic sounds and embrace artists such as Tarika and Oumou Sangare.

Yet another example: the turbulent '60s punk attitude that created Sweeney's Men was the same which, years later, would see one of their ranks, Terry Woods, join the influential Pogues. Both these groups successfully shifted the attitudes of the music industry by fusing new life and spirit to traditional songs. The branches that grew from these trees provided inspiration to others, such as Ron Kavana, Henry McCullough and Andy Irvine, who have extended these roots



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Ramblin' Jack Elliott was affectionately known as the singing cowboy from Brooklyn.
(Photo: EFMF archives)

in turn to include other music styles. Kavana, who continues to defy musical definition, says "there are no limits to music - no boundaries - they don't exist. People say that we have broken the barriers down. There is just good music and bad music ...stuff that is played well, with feeling and with something to say. There are no barriers."

Kavana's recordings have traversed various styles, incorporating Irish tradition, American R & B, blues - all treated with a rock n' roll attitude. The circle is now complete; he has embarked on a mission of unearthing lost recordings for re-release, preserving the history of Irish traditional music. Kavana has become, like those who inspired him, a song collector.

But what of "folk music", will it survive?

Woody Guthrie wrote in his book *Born to Win*, "several pretty smart thinkers tell me that folk songs are on their way out." He replies, "as long as a woman and a man walk off somewhere and fall in love with each other, talk, sing, hum, whistie and dance around with each other, folk songs will be on their way in."

Folk music will remain the centre-piece for the creative force that is the heart and soul of each performer here. Folk music will continue to provide a foundation for the continued growth of each artist.

Thanks for listening.

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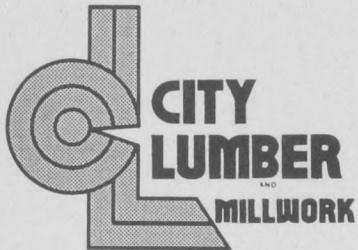


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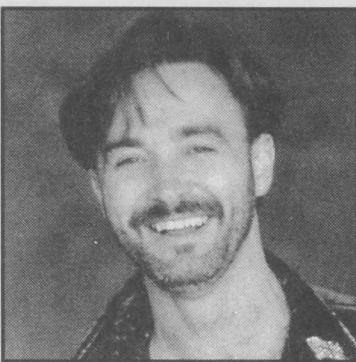
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EFMF volunteers give a command performance

by Don Trembath

Lynda Talviste remembers going to the first formal folk festival meeting ever held in Edmonton. She was new to the city, but not to folk music, and she wanted to meet some people. So she, along with roughly 200 others, went to King's College to find out what this talk of a festival was about.

Lynda has been a volunteer ever since. She's made dozens of terrific friends, could spend the weekend telling stories about the performers she's met, and looks forward every year to the first weekend in August.

"It gives you such a feeling of accomplishment," she says. "I know at the end of every concert that I, personally, have done something very well."

Talviste has been the coordinator of the Hotel Hospitality crew for nine years. Before that, she served on the Kids and Kitchen crews — she says, every new volunteer should spend a year on the Kitchen crew — and as a member of Hotel Hospitality.

This year, she is taking "a break" in the long-time-folk-festival-volunteer kind of way, meaning she is not removing herself entirely from the scene, but is merely cutting back her responsibilities. "I'm tired. I need a break. This year I'm looking after the rehearsal room and that's it."

Hers is the sort of dedication that earns athletes millions of dollars and

keeps musicians up on stage, but for Talviste and the many volunteers like her, it is the sort of effort needed to make the festival what it is today and to keep it that way. That is their goal.

"I could never stand to see it fail,"

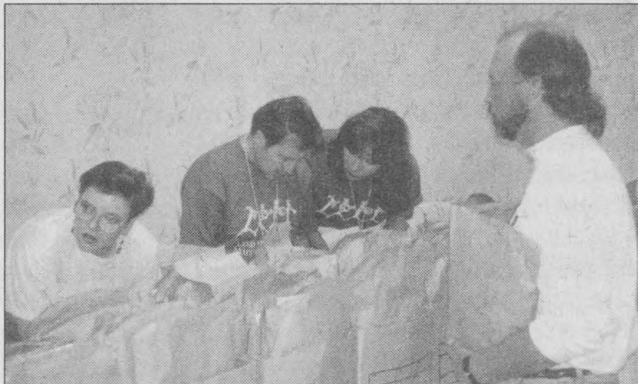


photo by Frank Gasparik



EFMF archives

she says. "That's why I've put all that I have into it, and I know there are others who feel the same way."

It is with the same dedication that Silvio Dobri, a copy editor with *The Edmonton Journal* (a position that pits him against imposing deadlines and cantankerous writers every day) has coordinated the Publications crew (formerly Program Book crew), in spite of all the deadlines and headaches that go with it, for the past seven years.

"While the people who did it before me did an excellent job, I always felt that the program book could look more professional," he says.

"As a member of the board (at the time), I saw the book as a way of making money for the festival. So I said, 'if you're going to want to do that, you've got to handle the book professionally.'

"But it's not enough to just print the book, you have to sell it too. One year, my wife, my son and I sold the program books at both gates. Now we have a crew doing it."

Dobri has another reason for donating so much of his time. "I used to go to the festival in Winnipeg, but I was covering it (for *The Winnipeg Tribune*) and couldn't volunteer. The festival in Edmonton was a perfect opportunity for me.

"I see it as an integral part of the community, and if I can offer something to the community through it,

Some light reading in the sun

then I will do that."

Paul Otto stands in the pouring rain and blazing sun and whistling winds every year telling people where to go. He has been on the Traffic crew for 10 years, the last four as coordinator. He gets yelled at, threatened, and sometimes cars come a bit too close to his kneecaps. Some people swear when he tells them they can't park here. One of the crew's mottos is, "Don't get hurt." Why does he keep coming back? "They won't let me leave," he says.

"Honestly, I don't really know. I never see much of the festival. I'm on the last shuttle out every night and the first shuttle back in the morning. It's really a hair-pulling experience. I do go

to the parties. I guess that's what keeps me going. One year we went straight through to six o'clock in the morning; then I went to work. I can't remember how that day went.

"I guess the thing is, I've been doing it for so long, it's become a part of what I do. Every year I go to the folk festival and coordinate the Traffic crew. I must like it."

Donna Staszenski put in 11 years on the Family and Kids crews before switching to Archives four years ago. She has been to every folk festival held in Edmonton and regularly attends related concerts throughout the year. She is not into the parties; she just loves the music. "It is an opportunity to see and hear different people," she says. "Every festival has its special moments – its exciting moments. My holidays are programmed around it."

Anita Satanove has moved from the Kitchen crew to Environment to Raffle over the 15 years ("or whatever it is") that she has been a volunteer. "They're all good crews," she says. "Raffle is a bit cleaner. My back couldn't take lifting those bags of garbage anymore."

She remembers the weekend of "The Mud Bowl," when people had to "develop these walks to get themselves up the hill. That was an interesting aside."

For her, the mud and the rain and the heat are all "part of the job." There

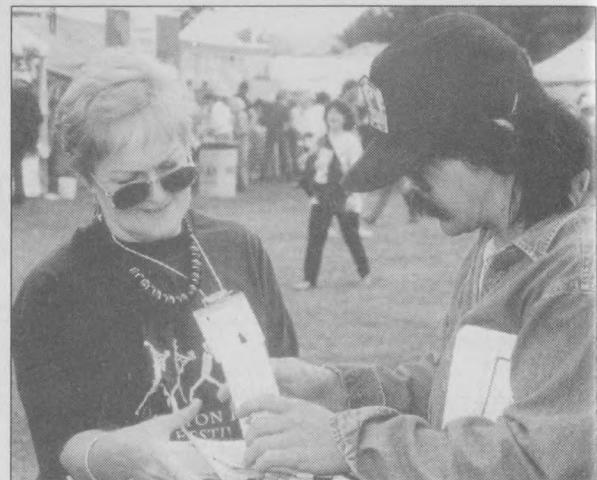


photo by EFMF archives

are always people there, no matter what the weather is like, and there is always music. So, if you have something to do, you have to do it." The show must go on.

For her, being a volunteer with the festival offers "a real sense of belonging. The volunteers are all made to feel welcome – that we are all a vital part of the organization. We do things for each other. We belong to something. I think that's why a lot of us keep coming back."

Marigold Kinley is a relative rookie in the group; she has been with the festival for seven years. This year, she is on the Site crew and is a member of the festival board. She figures she has put in about 1,500 hours since she began in 1988. "And there are people who put in a lot more time than me. I've never had the most hours."

"It becomes a part of your life," she



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says. "When you put in the number of hours that we do, you meet people. You get to know them. They become your friends. You start to live the festival."

On the Site crew, volunteers work before, during and after the festival weekend. They set up the tents and fences and stages, and they tear them down. It is heavy work, and tedious, and obviously important.

Sometimes they work under the most excruciating circumstances. "We had a grey watermain break on us one year," Marigold remembers. "We had to work 'in sewage' on the site. The thing burst like Old Faithful - but you still work."

"You get hooked," says Kinley. "It doesn't matter what you're doing. You get hooked. I will do whatever needs doing for the festival because I'm hooked."

It is the same with the others. Dobri did the entire Program Book by himself one year. Talviste gave birth to her baby boy (a C-Section to boot) and attended her mother's funeral in Winnipeg 19 days later. Then she discovered that none of the hotel accommodations she had made for the performers had been

booked, and the festival was to begin in two weeks.

"I had left all of this information with the people in the office. When I came back, I went to the hotel with this long list of names, and I'm reading off this list, and these people behind the desk are looking at me like I'm crazy. So I said to them, 'You don't know who I am do you?' They said, 'No.' I went a little bit nuts that year."

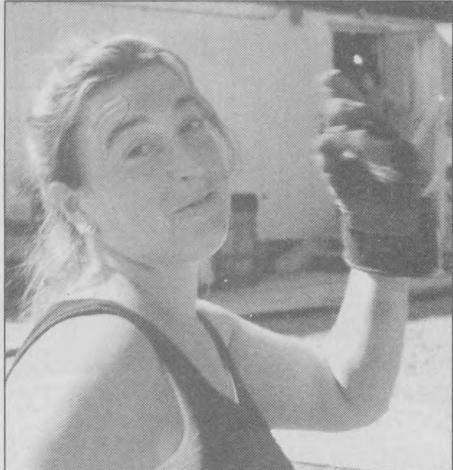
Kinley catches around 15 minutes of music on main stage every year. Otto doesn't even see that much until after 9 p.m.

But the volunteers are treated well. The kitchen staff is tremendous and the parties are second to

none. Volunteers attend the festival for free. They've seen Ry Cooder and Robert Cray and Iris Dement and countless others perform. They know they belong.

"I go everywhere by myself, and I never feel alone or out of place," says Talviste.

"I've done some research into this," adds Kinley, "and I know that one of the main reasons people volunteer is to meet other people. That's what you get here."



EFMF archives



photo by Delbert Kostura

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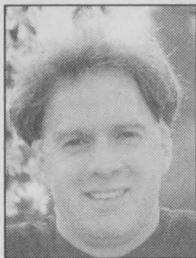
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A year in the life of a festival

An excerpt from Rod Campbell's book

Playing the Field: The story of the Edmonton Folk Music Festival

The Mississippi Delta. The Scottish Highlands. The freight trains of the Dirty Thirties. The coffee houses of Greenwich Village. Each has produced a thread in the folk music tapestry, and nowhere is this complex interweaving more evident than at the Edmonton Folk Music Festival. With his keen grasp of music history, author Rod Campbell follows this tapestry from Mariposa to the Horn of Africa, from New Orleans to Dublin, then brings it on home to Gallagher Park. Spiced with more than 40 photographs and hundreds of anecdotes, *Playing The Field* chronicles the festival from the guitar-strumming days of 1980 to the exotic worldly and alternative sounds of today. If you've braved the rain, mosquitoes and sunstroke to enjoy the festival over the past fourteen summers—or if you prefer listening to music in the comfort of an armchair—this book is for you.

A SPIRITLESS JANUARY SUN creeps through the windows of the Ortona Armory. The temperature outside hovers around minus twenty-five degrees Celsius as the city digs itself out after weeks of continuous snow. Inside the modest world headquarters of the Edmonton Folk Music Festival at the foot of Bellamy Hill, a large color photograph of Emmylou Harris spreads an elusive warmth throughout the main office. Above the rattle and hum of ancient radiators, the joyful rhythms of Abana Ba Nasery (Nursery Boys Go Ahead) — the guitar and bottle kings of Kenya — resound, carefree and compelling.

Oblivious to this informal cacophony, Terry Wickham phones an agent in Washington, D.C., who books tours for South

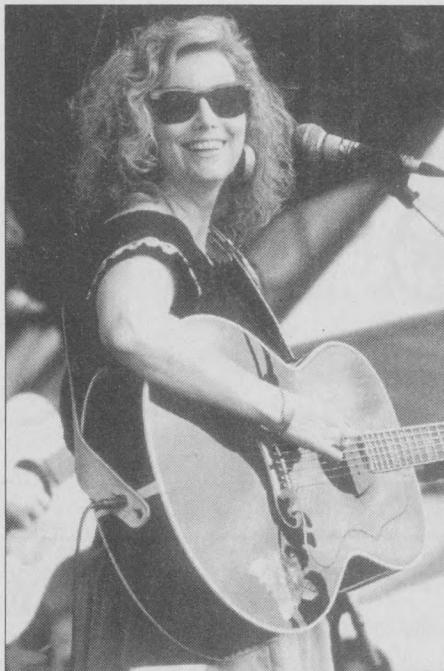


photo by Frank Gasparik

Africa's premier mbaqanga act, Mahlathini and The Mahotella Queens.

Wickham wants them for the 1994 festival, but their summer tour of North America ends before Edmonton's August dates. Undaunted, he dials Edinburgh, Scotland. The manager of The Proclaimers answers. Twins Craig and Charlie Reid conquered the airwaves on both sides of the Atlantic in 1988 with the single *I'm Gonna Be (500*

Miles) and Wickham wants them for their youth appeal. Again, tour dates do not coincide. The Proclaimers will, however, perform an indoor concert for the festival during their swing through Alberta later that summer.

And so the horse trading continues. Serious negotiations with Van Morrison started in earnest in 1993, when Mary Coughlan brought saxophonist Richie Buckley to Edmonton. Buckley also plays and records with Morrison and passed on a good word. To make this gig even more attractive, Wickham booked Solomon Burke, one of Morrison's heroes. That approach worked in the past when David Lindley's presence tickled Ry Cooder's fancy. And if it doesn't, Terry Wickham is a persistent lad and there's always another year.

Wickham will make hundreds of these calls throughout the year in his efforts to construct a balanced bill. Years of experience have taught him how to dicker for a fair fee. Given a choice, he prefers to

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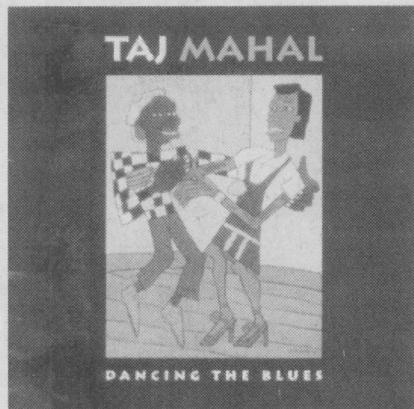
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approach singers or musicians directly rather than to go through their agents or managers — more for artistic reasons than financial. For instance, Irish piper Liam O'Flynn readily accepted his offer in 1993 once he knew his friends and fellow countrymen Donal Lunny and Paddy Glackin were on the same bill. Agents, of course, want as much for their acts as they figure a promoter can afford. Their asking price can get preposterous: \$100,000 for a performer Wickham valued at \$30,000. Fees paid to artists have ranged from \$750 Cdn to \$17,500 US. On top of that, they receive accommodation and transportation to and from Edmonton. On average, each act costs about \$5,000, which comes out of an artistic budget set in 1993 at \$270,000.

The formation of each year's lineup starts with two or three return engagements. Then, throughout the winter, Wickham will sift through more than five hundred biographies, cassette tapes

and compact discs sent to the office annually by various acts hoping for a booking. This process will produce one, maybe two more contracts. Additional acts are added as touring schedules become more apparent. Most of the remaining program, however, crystallizes after discussions with various personal contacts that range from international folk-roots celebrities to local media. Which just leaves his wish list of high-profile performers who he tries for every year — Van Morrison, Christy Moore, Sweet Honey In The Rock, Billy Bragg and Joni Mitchell, whom he finally collared in 1994. "Our obligation is to open as many minds to folk music as we can. If we can book a major name that brings in the kids — The Proclaimers, Bonnie Raitt or a Van Morrison — I can almost guarantee we'll keep them," says Wickham. "They'll see it's a cool place to hang out and they'll have a good time."

Generally, Wickham prefers to have all contracts

Travel through seven decades of folk music*

The '30s: "Woody Guthrie returned to his wandering, mostly in California. In the squalid migrant camps he saw starving children with bloated bellies . . . living next to orchards overflowing with fruit."

The '40s: "As Woody played, Pete Seeger stood stunned in the wings. Introductions had to wait, though, until after Seeger made his debut as a performer. 'I was a bust,' Pete later confessed."

The '50s: "The Kingston Trio -- three well-scrubbed college kids from San Francisco -- recorded an antiseptic version of the traditional folk ballad, Tom Dooley. It sold a staggering 2.6 million copies and sparked countless imitators."

The '60s: "Stagehands set up additional amplifiers and the Paul Butterfield Blues Band returned to the stage. This time they were led by Bob Dylan sporting an electric Telecaster guitar. Predictably, Seeger and Lomax exploded."

The '70s: "Neil Young, Joni Mitchell, Jackson Browne and Bob Dylan turned up as unexpected guests. Such was the status of Mariposa now. Fame, though, had its drawbacks. As Dylan wandered around the site, thousands of fans trampled after him. A serious accident appeared imminent."

The '80s: "The first act ever to perform at the Edmonton Folk Music Festival walked out on stage at 7 p.m. on Friday night. Wheatland County took their local brand of bluegrass to the masses."

The '90s: "Milwaukee's Violent Femmes held court on the main stage with their terminally beautiful sonnets about murder and mayhem, sex and suicide, faith and flamingos."

From PLAYING THE FIELD: The Story of the Edmonton Folk Music Festival. Copyright 1994 (c) Rod Campbell.

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signed by the end of May, in time for the press conference held to publicize each year's event. Still, there are always last-minute no-shows. And the more prestigious the cancellation, the more vulnerable he becomes. When an agent senses desperation, fees

rise. "Pass!" One act will not make or break the whole weekend, Wickham reckons.

Once an agreement in principle is reached, his assistant handles the paperwork. Richard ("I guess I'm really just a computer geek at heart") Davis will develop a file on every performer booked to appear at the festival. Besides a complete weekend itinerary that starts and ends with transport to and from Edmonton, each listing outlines the various special needs of individuals. These

can range from an extra strong bed for a three-hundred-pound-plus performer like Solomon Burke to a comfortable first-class flight for six-foot, seven-inch tuba bluesman John Sass. The technical requirements for sound and lighting are also recorded. Furthermore, Davis takes care of work permits and tax waivers for international artists. Those from the U.S. can earn \$15,000 in Canada before paying taxes. Overseas performers can make \$5,000. Few exceed

their limit in Edmonton, but the festival must still file a T-4 on their behalf.

As show time approaches, Davis passes his information on to the appropriate volunteers. The airport crew meets flights and shuttles

performers to their hotel, where the hospitality crew awaits to escort them to their rooms. Transportation to and from Gallagher Park departs every fifteen minutes, and once on site all of an artist's needs are taken care of. Day and night a guard watches over their instruments. Golf carts will carry them to various workshops. Masseurs are available to knead aching muscles. The kitchen caters for every diet imaginable, while the Green Room provides sustenance for the nervous and

neighborly. For Wickham, the last serious artistic task involves arranging the nightly main stage lineup and the daily workshop and mini-concert schedules. Held on seven small stages scattered throughout the site, Wickham's workshops bring together diverse acts to sing or play around common themes. An insightful example in 1993 fell under the heading Sing Out!, which featured the Fairfield Four (a gospel quintet from Nashville), the Tuva Ensemble (a trio of throat singers from the steppes of Russia) and Moxy Fruvous (an *a cappella* pop quartet from Toronto). Depending on the chemistry on stage, this process can produce either wonderful interaction between performers or it can simply turn into a disjointed free for all. It takes experience and a great deal of intuitiveness to find the right blend. ...Wickham reckons he may finally have the hang of it...



photo by Tom Turner

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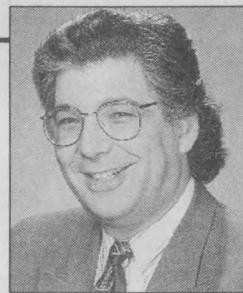
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A tribute to Allan Stein

A good friend of the festival



by Helen Metella

This time, last year, Allan Stein appeared as an angel in an inspired skit staged by Basta! during Edmonton's annual street performers festival.

In the wake of his death July 2, that memory crafts a concise snapshot of the 46-year-old Edmonton broadcaster, film-maker and musician and his widespread influence in the Alberta arts community.

As anyone ever drawn into his electric orbit realized, Stein knew everybody interesting in the arts. Naturally, he'd be an old buddy of Vancouver-based fiddle player Calvin Cairns, one of Basta's creators.

Although the angel role was silent, clearly Stein was portraying the main character's conscience, a well-exercised body part in the former student radical who was, in the words of close friend and musician Connie Kaldor, "always wanting to make the world better, not just in it for the bucks."

But most of all, the cherubic-smiled Stein was a vocal ally of creative endeavor in Alberta, one who revelled in the imaginative ideas and stimulating experiences he saw flourishing around him. There's no question this pillar of support would be enthusiastic about participating in a local festival, in some inventive new stage business that mixed laughter with intelligence.

"He was probably the most articulate and passionate advocate of support for the arts in Alberta," said Graydon McCrea, executive producer of the National Film Board's Alberta office.

"He was inventive, he was bold, he was outspoken, but most of all he was a staunch supporter of the arts, particularly film and music," said fellow film-maker Arvi Liimatainen.

As a film-maker, Stein was devoted to telling regional stories and giving the West a voice in Canada. One of his first films was 1971's *This is a Film About Farming*, which chronicled the death of a family farm. His best-known film is 1987's *Shooting Stars*, which celebrates the under-recognized triumphs of the Edmonton Grads female basketball team.

A professional musician in the early '80s, Stein subverted the standard diet of corporate American rock 'n' roll with the trio Fat Chants. Its clever and hilarious, "left-wing-swing," was an irresistible mixture of good humored, hippie idealism and ebullient shuffle-rock, jazz, reggae and swing.

For the three years he hosted CBC Radio's *Edmonton PM*, where he worked until April of this

year, he delighted in introducing local playwrights, actors and musicians to his audience.

The show's Friday afternoon feature showcasing musicians was one of the most popular segments with both listeners and the talent, said *Edmonton PM* producer Don Genova.

Stein was also a tenacious booster of the notion that Alberta could sustain a prosperous, independent film industry.

As one of the early members of the Alberta Motion Picture Industries Association, Stein helped glue the fledgling industry together and establish a sense of co-operation and camaraderie here that doesn't exist in bigger Canadian centres, says writer/producer/actor Fred Keating.

Stein came to Edmonton from Calgary in 1969 as the first president of the brand new Alberta Association of Students. The next year he was the token long-hair youth on the Worth Commission, which was polling Albertans on future provincial policies in education.

Confident, analytical and opinionated, he was eventually removed from the grey-suit commission comprised mainly of judges and lawyers.

Undaunted, Stein promptly dove into film-making, simply believing he could do it because he had many things to say.

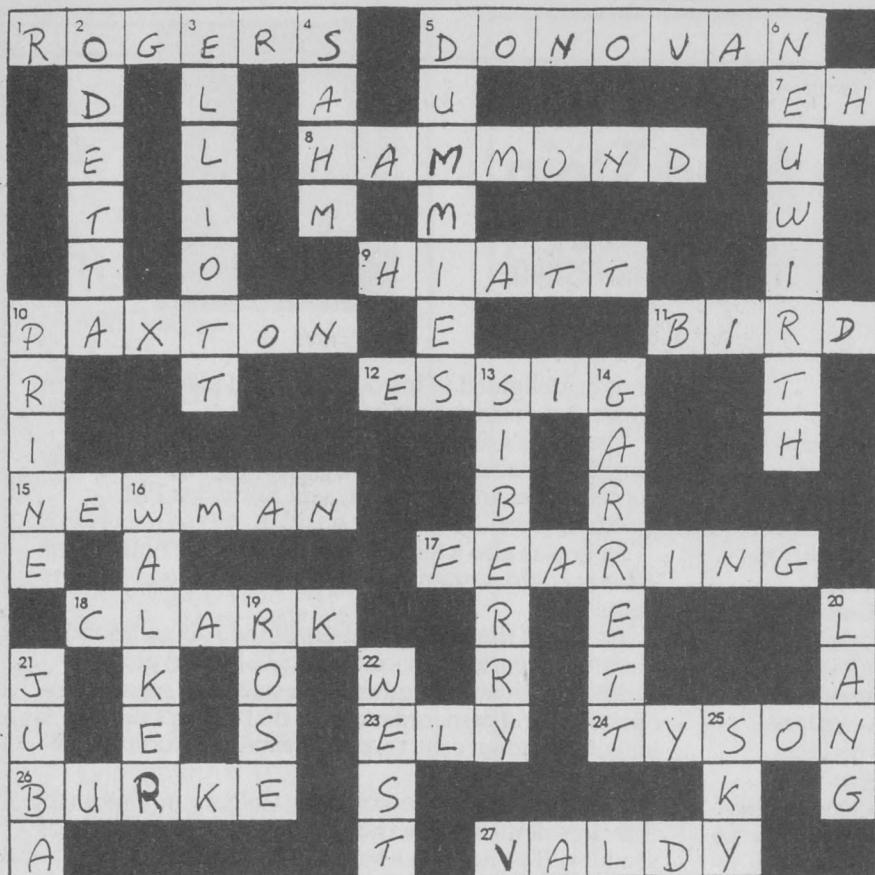
An animated, inexhaustible conversationalist, Stein had a faultless memory for names, places, song lyrics and outrageous jokes. Recounting his life last week, more than one friend fumbled for details and said, "Stein would remember this."

His first co-operative company, Barnyard Films International, was one of just two independent companies in the province making non-industrial films. In 1972 it merged with the other one, Film Frontiers, and became Film West Associates, where such novice film-makers as the young Anne Wheeler and independent producer Tom Radford taught each other how to make movies.

A product of the euphoric period after Expo '67, Stein believed everything was exciting and attainable, including a film company that told uniquely Alberta stories while perpetually teetering on the verge of bankruptcy.

Coming of age in the '60s, they had a mission to inject films with their sense of values and contribute to righting the wrongs around them, said McCrea: "And Allan never abandoned those values."

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On the waves

CBC 740 AM & 90.9 FM

Edmonton PM

Monday to Friday 4 p.m. - 6 p.m.

CBC 740 Radio

Summer host Terry Campbell takes you on a two-hour tour of the Edmonton area. You meet the musicians and artists that give Edmonton its character. Musicians often play live on the show, perform with other artists in workshops and write songs with an editorial edge in our musical sweatshops. You also hear the stories in the news that affect you, your friends and your neighbors.

The Beat

Sunday 6:30 p.m., CBC 90.9 Stereo FM

Sunday 1:30 p.m., CBC 740 Radio

Host Leora Kornfeld features stories and information about the latest developments on the national and international music scenes. "If something is making music news - anywhere in the world - you'll hear it on *The Beat*," says executive producer Robert Ouimet about the Vancouver-based program.

Saturday Night Blues

Saturday 11:05 p.m. on CBC 740 Radio

Blues aficionado Holger Petersen hosts a two-hour package of the best of blues and boogie. The first hour features Canadian



blues artists, performer profiles and concerts from across the country. The second hour showcases an eclectic mix of international blues - past and present.

Nightlines

Friday 10:30 p.m. on CBC 740 Radio

Saturday 10:30 p.m. on CBC 90.9 Stereo FM

Music of distinction... music worth staying awake for... connect with *Nightlines*' host David Wisdom as he plays music ranging from alternative to avant garde. David spins discs by some interesting and innovative bands, and you'll hear studio sessions recorded by some of Canada's best new bands.

Roots and Wings

Saturday 6:10 p.m. on CBC 740 Radio

Philly Markowitz offers music from around the world, combining folk traditions with a contemporary approach.

CJSR 88.5 FM

Weekdays

9 a.m. - 11 a.m.

Join CJSR's merry hosts of morning roots (namely Sabrina Trupia, Mish Hobbs, Brent Wignall, Peter Sutherland and Maria Dunn) as they explore folk, country, world, early blues, bluegrass, and just about anything else that's thigh slappin' or toe tappin'.

Dance of Life

Sunday 9 a.m. - 11 a.m.

Around the world in just two hours? It's not impossible; join Ian McGillis as he takes you on a musical adventure every Sunday morning, featuring the hippest contemporary and traditional sounds from planet Earth.

Planet Lift

Sunday 2 p.m. - 4 p.m.

This show focuses on cross-cultural music hybrids where various traditions meet and meld, with an emphasis on improvised soloing and danceable rhythms. Music that can't be easily labeled. Rotating hosts.

The Celtic Show

Sunday 8 p.m. - 10 p.m.

Andy Donnelly brings you celtic and traditional music on the edge of folk.

ROOTS

9 a.m. til 11 a.m.
weekdays

CJSR
FM
88

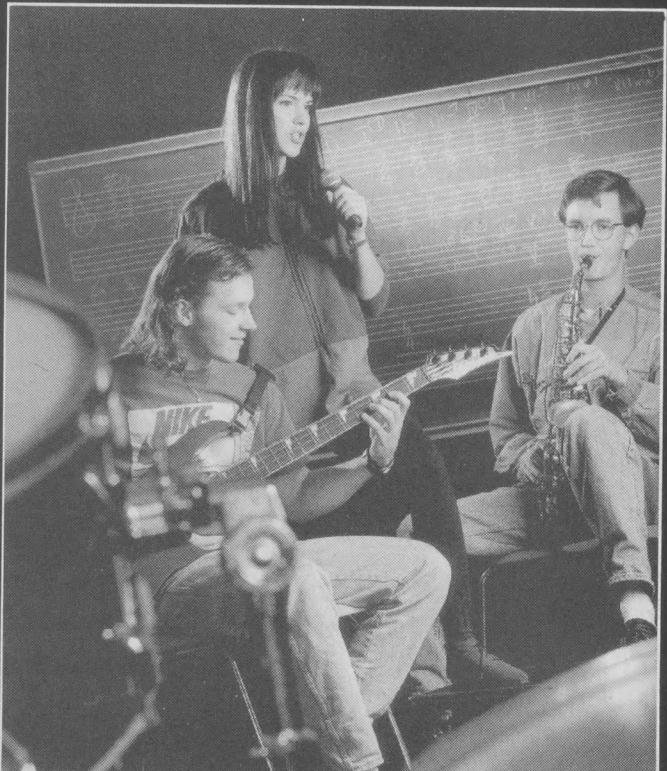
On the waves



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Off The Wall

Wednesday 8 p.m. - 10 p.m.

Whether it's West Coast Jump, Mississippi Delta, or early Chicago, Doug Langille brings in the blues.

Prairie Pickin'

Thursday 7 p.m. - 8 p.m.

Join Arthur Berman for the only bluegrass show between Winnipeg and the West Coast.

Before the Deluge

Saturday noon - 2 p.m.

Mary Thurber presents the best in folk, world, celtic, bluegrass and anything else with a rootsy vein.

CKUA

580 AM & 94.9 FM

Acoustics

Monday to Friday 2 p.m. - 3:30 p.m.

A wide-ranging selection of acoustic music, with host Chris Allen

All That and Jazz

Monday to Friday 10 p.m. - midnight

A blend of contemporary and jazz-oriented music designed for late night listening, with host Cathy Ennis.

Natch'l Blues

Saturday 3:30 p.m. - 5:30 p.m.

Background and biographical information about various regional styles of blues music, with host Holger Petersen.

Ragtime to Rolling Stones

Tuesday and Saturday 8 p.m. - 9 p.m.

Hosts David Gregory and Brian Dunsmore review the history of popular music in North America, after 1900.

Later That Same Evening

Saturday 10 p.m. - 2 a.m.

Combinations of contemporary and traditional music, with host Laura Fraser.

Music for a Sunday Afternoon

Sunday 2 p.m. - 5 p.m.

A light mixture of folk and contemporary music, with host Bill Coull.

World Music

Sunday 8 p.m.

Join Tony Dillon-Davis for music from around the world, exploring how it evolved as well as its newer forms.

Another Sunday Night

Sunday 9 p.m. - midnight

Contemporary and traditional music, with host Laura Fraser.

Sound Latino

Sunday 7 p.m. - 8 p.m.

Sizzling blend of Latin music, with host Mary Lou Creehan.

Mid-Morning

Monday to Friday 9 a.m. - 11 a.m.

It's two hours of mainstream jazz in the morning, with host Cam Hayden.

A Classic Example

Monday to Friday 5:30 p.m. - 7 p.m.

Concert music for your dinner hour, with host Cam Hayden.

On the waves

Kids' stuff

Come on down to the Edmonton Power Family Area. As the United Nations declared 1994 the International Year of the Family, we're celebrating with the theme, Family Ties. On the Edmonton Power Family Stage, there's fabulous family entertainment. And, you can check out the special Family Ties activities:

- Bring a white T-shirt or purchase (for a reasonable price) a plain white shirt at the Family Area tent and make your own Shirts-To-Dye-For fashion.
- Stencil a necktie and decorate it as you will.
- Draw your own family tree.
- Make your own family heirlooms by creating jewels from colored wire.
- Decorate a simple frame for your favorite family picture.
- Dig for lost family treasures in the sandbox.
- Be part of our mural project, Family Folks.

Beside these special activities, we offer some old favorites: games, bubbles, face-painting, toys, stilts and the wading pool.

Although the area is supervised during the afternoon, we need parents to remember a few simple safety tips:

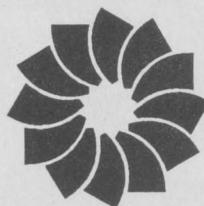
- Accompany your children to the Family Area, especially if children are under five years of age.
- Arrange a meeting place and time before you leave your children. Make it simple and easy for them to find.
- Make sure your children have adequate protection from the sun (hat, sunscreen lotion).
- If someone gets lost, look for them in the Lost Kids area. The best thing, however, is to plan ahead.

Remember: Edmonton Power Family Area hours of operation - with trained supervisors - are from noon to 5:30 p.m. on Saturday and Sunday.



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WORD SEARCH

Find the list of words hidden in the puzzle. Words are across, diagonal, up or down.

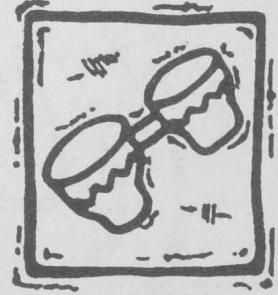


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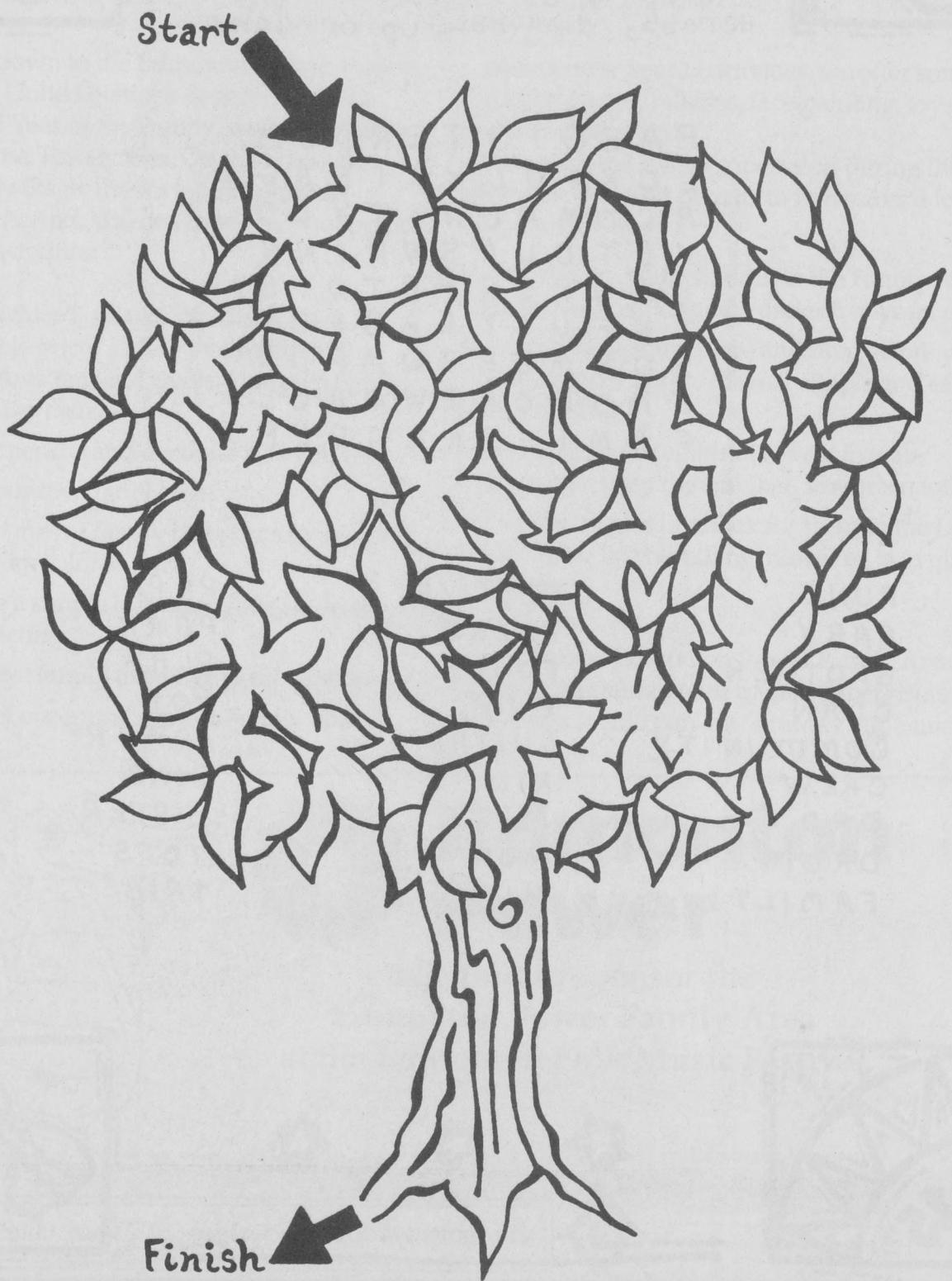
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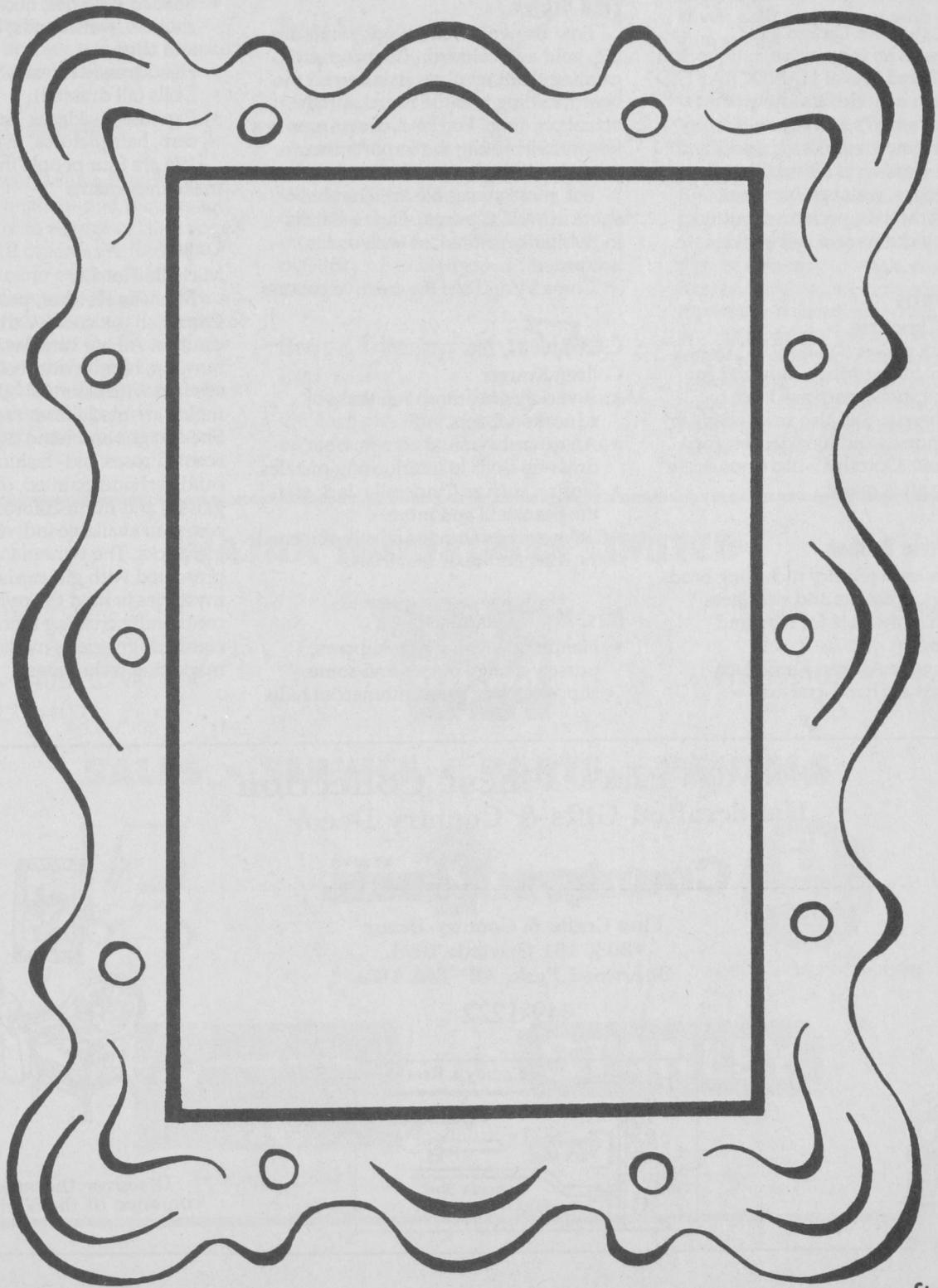
Family Tree Maze

Find your way to the roots of your Family Tree.



Family Portrait

Draw a picture of your family — a favorite person in your family — an exciting family occasion — a big event — a special family place.



Crafts

Artwear

Michael Lawrence Design's Inc.

Artwear is an innovative, unique, fun and well-loved line of HANDCRAFTED items which includes a variety of giftware, women's and men's fashion accessories and timepieces (clocks and watches). Fresh and affordable items include clocks, watches, barrettes, earrings, bracelets, necklaces, button covers, key chains and belt buckles.

Arts & Crafts

Dorothy Chocolate

Dorothy makes a variety of Dene-style crafts from caribou hide and fur. She creates stylish earrings from different beads. She also sews beads to clothing, purses and kids' jackets for a fancier look. Dorothy will demonstrate how her craft is made.

John & Nana Boahen

- African bead jewelry including bead earrings, bracelets and necklaces
- African straw hats for men and women
- Fashionable African Kente hats
- All items are hand-crafted.

Fred Brown

Fred Brown's wood block prints are big, bold and colorful. The process of creating them involves painting on the board, cutting into the board and the actual printing. For Fred, the process is a way of celebrating the importance of everyday life.

For more accessible art, Fred has t-shirts as well as prints. Each t-shirt is individually printed, so each one is unique.

Come by and see the creative process.

C.C.G. Ideas, Inc.

Colleen Kramer

- A variety of bathtub fun that's educational, too.
- An extensive range of toys, from dress-up dolls to interlocking puzzles.
- Stories, such as Cinderella, Jack and the Beanstalk and more.

All toys are handmade and silk-screened using safe, non-toxic materials.

Mrs. Myrtle Calahaisn

- Handmade native hide slippers, purses, change purses and some slippers made from commercial hide.

- Beaded Bolo ties, necklaces, earrings, chokers, waistbands, beaded hair-ties and clips
- Headdresses for cars
- Dolls (all dressed)
- Papoose necklaces, hanging papoose carb, hair pictures, fish scale pictures

We are four people in one family who make these items.

Canart

Michelle Fletcher

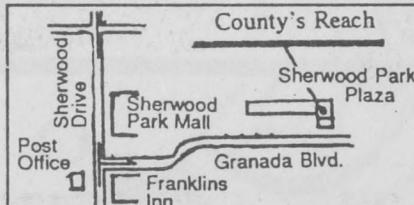
Michelle Fletcher, proprietor of Canart, has a creative display of unique candles. All her candles are long-burning, hand-made, colored and scented with essential oils. Many of the molds are made from recycled materials. She designs and hand carves floating scented roses; old-fashioned, glass-fitted candles; hand-painted, old-fashioned glasses and multi-colored pyramids. The roses are available individually and in gift packs. The pyramid candles are presented with gift cards explaining the mysteries behind the pyramids. She is continually creating innovative designs, combining various mediums and marketing techniques.

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Steven Cooper

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Family Spirit Cree-a-tions

Faye Murdoch

Native people believe that dreams have magical qualities and that dreams have the power to change or direct one's path in life. All dreams are filtered through the dream catcher before reaching the dreamer. The good dreams, knowing their way through the centre of the web, drift softly to the dreamer; the bad dreams, not knowing their way, become entangled in the web to perish in the first light of morning.

Family Spirit Cree-a-tions is an

aboriginal family group, who hand craft each item with care. Each dream catcher is unique. Beads and adornments are added to enhance the beauty of the dream catcher. Traditional and contemporary dream catchers capture the old legends and promote spiritual awareness to native and non-native people alike.

Front Step Forge

Shawn Cunningham

Shawn uses traditional blacksmith techniques and home-made tools to forge iron and copper into functional objects. All copper candle holders are created from salvaged solid copper bars. Wherever possible, iron objects are created from scrap steel, hand wrought into their final form "exploring the plasticity of otherwise solid immobile metals."

Gems & Trimmings

Jocelyn Gourlay

Jocelyn Gourlay's jewelry is wearable art. Each piece presents a new opportunity to create a functional form

out of material she finds everywhere, from silver suppliers to lonely, windswept glacier beds. She might turn metal into a thin silver signature for the wrist or turn an inspiring piece of crystal into a sliver of laughter hanging from an ear. This artist's work is influenced by styles and techniques old and new, and by combining organic shapes with angular lines to create timeless pieces in silver, gold and copper with precious gem stones.

Genuine ARTicles

Jean Nault and Jodi Clarke

Genuine ARTicles was formed with the basic concept of creating beautiful functional and practical pieces using mainly recycled materials. The rag rugs are made from recycled cloth, and they're also easy to wash, easy on the feet, and add color to any room. Baseball caps make a smart sunscreen, and each one is an original piece of art. Participate in the wonderful nighttime candle-lighting tradition with a variety of all-metal candelabras that are either free standing or can easily and safely be placed into the ground.

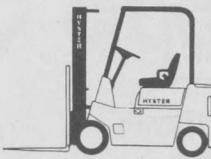
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Wilfred Kozub

Kozub's didgeridoos are the creation of musician/artist Wilfred Kozub. The didgeridoo, probably the world's oldest woodwind instrument, originated in Australia. No attempt has been made to copy aboriginal designs. Rather, each is an original artwork and a functional instrument (acrylic paint on plastic with beeswax mouthpiece) created to beautify your world with color and texture.

Also included in this display: shakers (original acrylic paint design on plastic with beeswax), the lucky un-rabbit's foot, and doodles under glass (8 original print designs on rice paper between glass for tabletop display).

Greg Kuzmak

Free Spirits represent the free spirit in you. Free Spirits are unique, hand-made and original creations dyed with a silk screening which won't fade. Clothing comes in creative and vibrant colors for individual tastes. Free Spirit medallions are hand worked from clay. Greg uses this clay as settings for gems, stones and fossilized shark teeth, creating beautiful innovative pendants and bracelets. Beads and artifacts from the world over are combined to fashion equally unique earrings, necklaces and bracelets. Free Spirits can soar.

Magpie's Nest

Ruth McConnell & Carolyn Olson

Called Magpie's Nest because, like the birds, they also collect bright and colorful things, mostly beads. Hand-crafted jewelry pieces are made with beads, wire, leather and paint; each year new designs are created. Continue the tradition and come to Magpie's Nest for your festival earrings.

Monkey Business

Jan Adams

Monkey Business is a creation of Jan Adams, a local Alberta artist who has worked with the polymer clay lines for about eight years. She has been a featured guest on a number of area TV programs as well as being written up in *The Edmonton Sun* last spring. Her line of work consists mainly of off-the-wall animal characters. A bent sense of humor helps a lot. Prices range from \$2 to \$25.

Moon in Libra Hat Co.

Cindy Burgess and Mariko Heidelk

The Moon in Libra Hat Company offers a line of unisex hats for adults and children. The designs reflect a blending of eastern and western cultures and capture the festival atmosphere; they are colorful, spirited and whimsical. The hat fabrics are from such diverse places as Turkey, India, Africa and Bali. Personally designed and created, each hat is unique. Prices range from \$15 to \$30.

New Page Studio

David Yin Yeh

Watercolor on silk. All original hand-painted watercolors, using silk instead of paper. Some paintings are even painted on over the mat and felt, for a more 3-dimensional look.

Occidental Oriental

Debra Belmonte (Brenda)

Here you will find a variety of ethnic jewelry and accessories: silver, brass, leather, ebony, coral, bone, amber, Bali silver, mosaic shell, freshwater pearls, soothing stones, I Ching coins, fetish pouches, jade, jasper, serpentine, crystal and many other semiprecious materials from all over the world. Philippine tribal pattern beadwork. Hand-woven tribal cottons and silks from Southeast Asia.

Overtones

Kathleen Lynch

At the Overtones workshop, Kathleen Lynch does fabric immersion dying batik, airbrush, hand painting, shibori, tie dye and silk screen. These surface design techniques are used separately or in combinations to create unique and beautiful fabrics. She enjoys applying these fabrics to personal and home decoration. Using her background in fashion design, she creates clothing that is comfortable and easy to wear. To accent living spaces, she has pillows, lampshades, foot stools and room dividers. All fabrics are steam set for light and easy washing.

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Patricia Stenseth

Pat Sacks by Pack Rat. A great carry all for shopping, biking, going to school and riding the bus, or to use at the Edmonton Folk Music Festival. Fabric pack sacks and fanny pouches are made from upholstery fabric in a variety of colors and textures.

Paw Prints

Kathy Bujwan-Cox

They simply can't make two items alike - never have and never will. That way each item is a treasure, something only one person will have and admire. Each item is hand painted on wood or glass. Drop by as they create their collection while you look on. Maybe you'll even be an inspiration. They're always looking for new ideas.

Paul's Garage

Karen Munday

Progressive wire-worked collars and wrist bands. All material recycled. Karen's objective is to take from the useless and to turn it into beautiful objects of attitude.

Rainbow Designs

Fernande Beland

Pressed flower boxes and sun catchers of stained glass. Raku-fired decorative bowls, plates, lamps, figurative pieces.

Rocky Mountain Forge

Rod Stiben

Rocky Mountain Forge is dedicated to the resurrection and application of ornamental ironwork. To this end, Rod, using the forge and hand hammers, makes items as "singular" as possible.

Ruth's Creations

Ruth's Creations is an all-Canadian cottage craft industry specializing in kitchen and dining room decor. Ruth, assisted by her husband Bill, works with a variety of designs and colors to make placemats, runners, napkins, tablecloths, center pieces, tea cozies, and appliance covers - pleasant and pleasing gifts in approximately 230 colors. Their beautiful display of fabrics and quilted materials, in eye-catching designs, is decorative and attractive. Orders are welcome.

Saji Designs

Saji jewelry is made from hand-crafted copper, gold alloy and silver alloy. Each piece is uniquely inspired and hand painted to be an original, one-of-a-kind treasure. High quality beads and findings from the international marketplace are used to ensure that jewelry is distinctive and durable.

Saji offers the consumer a variety of pieces, including earrings, pendants, chokers, barrettes, button covers, bolo ties and stick pins. They will modify any hooks, posts, clips, pins, leather and clasps according to the request of the customer.

Sassy Silks

Sallie Szanik

People always notice the vibrant colors of Sallie Szanik's silk clothing and accessories. "Silk is a very exciting media to work with. I love how different colors and hues are formed when I hand paint the silk." Sallie has been hand painting silk since 1984, creating a line of silk scarves and accessories along with cotton and silk clothing. Her cotton hand-painted shirts and silk vests are definitely a "must have."

Sol Art

Isabelle Gagnon

These hand-painted creations are colorful, unique and fun to wear. This year, Isabelle has expanded her line of clothing by adding leggings and skirts to her t-shirt and hat collection. Because the materials (clothing, paint) she uses are of excellent quality, everything is machine washable and long lasting.

Starfire Studio inc.

Wendy Stanuick

"One-of-a-kind artworks in Raku and porcelain that are functional" best describes the unique work of Wendy Stanuick. She creates a wide range of hand-built clay pieces for the home and for the spirit. Firing is an important aspect of her work. From oil lamps to mirrors to pendants, Wendy is sure you'll enjoy the art in function and especially the function in art.

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Edmonton's Folk Guitar School Returns

There are, perhaps, just a few happenings that might be classified as "events worthy of note" in the folk music field, locally. The Edmonton Folk Festival is one, bringing together thousands of people annually, to celebrate folk music and dance.

Then there was the North American Folk Music and Dance Alliance convention of 1992, in Calgary, bringing together folk artists, managers, agents, presenters and the like from all over North America, (for the first time in Canada).

The re-emergence of a major folk guitar school in Edmonton after disappearing suddenly almost 10 years ago, might be considered another. Folk guitar is probably the instrument most commonly associated with Folk Music. In the 1960's it was said to have taken over popularity from the piano for the first time in all the centuries the instrument has been around.

In 1980, a guitar, instructional column in The Edmonton Journal, by Ma Fletcher, coincided with a half dozen guitar students wanting to learn folk style guitar with an instructor. No one knew that the class would grow into a school, one that would teach 2,000 students to play folk guitar in the next four years, under the direction of Ma Fletcher.

Ma's classes of 6-12 students featured a warm easy going atmosphere, with lots of stories from Ma's experience as musician and touring artist, typical for a folk performer. The method emphasized learning Folk, country, and blues styles unlike Grant MacEwan College (jazz) and Alberta College (classical styles) by teaching tablature instead of treble clef, a sense of "learning must be fun, quick and easy as possible", with a sleighride, potluck dinner and all-night jam session at the end of each course. Then of course, there was his own wealth of experience.

Ma's folk music interest began in Toronto, where he used to watch Joni Mitchell, Gord Lightfoot, Bonnie Rait, Doc Watson and the like, sitting five feet from the stage of the Riverboat Coffeehouse and taking in every chord change. (The Riverboat was Toronto's major folk coffeehouse of the 60's). As librarian of the Toronto Folk Guild he learned everything he could from the books and LP's available in the library. He later joined a group in the early 70's called Cedar Lake, a group of musicians

from Southern Ontario including Stan and Garnet Rogers and Willie P. Bennett.

Coming out west, he opened for Sonny Terry and Brownie McGee at SUB theatre, and did guitar instructional workshops and performances at four of the first six years of the Edmonton Folk Festival.

Now, after 10 years absence, Ma Fletcher's School of Guitar has returned. "I had to leave it to be a full-time musician" says Ma. "I think I would have regretted it deeply, if I were to come to the end of my life, and not been a performer full-time. And it's full of mixed blessings. There's nothing like the feeling you get when an audience appreciates your performance."

He also remembers the black side of some of the more than 1,000

children, family and folk concerts he's done. Like driving back from Grande Cache in the winter. "I was coming down this mountain road. When I started out, the road was bare. Before long, I realized the road was all black ice. You can't put on your brakes or you're a goner. I've never been so scared in all my life! I was lucky the road levelled out before I went into or over the mountain."

Five years ago, Ma was attacked by two pit bulls, one of which munched on his finger-picking hand, biting right through the knuckle. "I guess I was meant to keep playing music. Fortunately, my hand healed perfectly. Now I want to teach folk guitar classes again, in the fall and winter, and tour in spring and summer when the weather isn't so dangerous." Welcome back, Ma Fletcher's School of Guitar.

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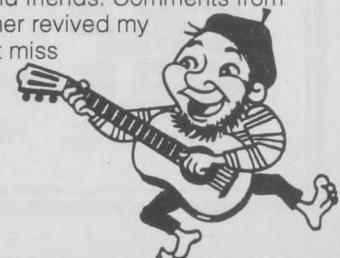
Dates: Saturday and weeknight courses begin the week of September 19.

Length: All courses last 10 weeks.

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Cost: \$125.00 for each course. **NOTE: \$15.00 off for early registration.**

Over 2000 satisfied students. All courses let you have fun while you learn. There is a sleigh ride and party each term for students and friends. Comments from students include: "an excellent course", "Ma Fletcher revived my interest in guitar", "gave me lots of variety", "I won't miss the next course!" Classes around the city according to demand: West end • St. Albert University of Alberta • Millwoods • Sherwood Park Spruce Grove • Strathcona • Northgate



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Concepts in Jewelry Design

Janet Stein

Janet's jewelry is very graphic in nature due to her design background. Earrings, bracelets and rings are made by using silver, copper and brass. Semiprecious stones and beads are also incorporated into the jewelry. Each piece is unique and original.

Sweet & Sassy Funwear

Sallie Szanik and Carol Yates

Bright and colorful describes Sweet & Sassy Funwear's line of 100 per cent cotton children's clothing in sizes 12 months to 10 years. Kids love the bright colors and comfortable styles; moms love the easy care cottons, designed for growth and durability. What you'll find: "suspender'alls", vests with matching pants, and pullover tops and dresses. Funwear sun protector hats are a specialty.

Tattoo-You

Margaret Yaworski

Tattoo-You offers highly realistic temporary tattoos. The tattoo outline is transferred on to the skin with alcohol, then hand-painted as desired. With care the waterproof tattoos last up to five days. With over 400 images and a price range of \$1 to \$20, there is something to suit almost everyone. With face painting, kids can choose from animal faces to hearts and rainbows. We use water soluble non-toxic paint in bright primary colors.

The Committee

JoAnne Hunter

"The Committee" is an ad hoc group of "Manitoban" women dedicated to the production and promotion of quality hand-made treasures.

JoAnne Hunter "H'attitude" is the milliner. She makes fine hats, complete with trims, bands and hatpins.

Jan Picard makes hat pins, too. Also brooches, barrettes, hand mirrors and jewel boxes, all out of found gems.

Wanda Shum is the painter – on the hats, vests and more. She makes jewels, too. Her characters are expressed in contemporary polymer clay.

Their shows are always filled with surprises. This year, look for velvet, beads, flowers and origami. All for ladies and those who love them!

The Warped Weavers

The Warped Weavers are Joyce Vandermaas, weaver; Joyce Hurl, basket weaver and master spinner; and Lauri Coulman, basket weaver. All three hail from the Cold Lake area, where they work together experimenting with new weaving and felting techniques, teaching their crafts and getting warped. To the festival they bring weft-faced, hand-woven runners and wall-hangings in rich colors; hand-woven baskets made from hand-picked northern willow; hand-woven, cedar-filled sachets, afghans, shoulder bags, and vests; inklings – unique, colorful tetrahedron-shaped people and animals; and felted wool balls, tomatoes and fruits.



Timeless Instruments

David Freeman

David Freeman has been building stringed instruments since 1980. His work includes guitars and dulcimers. Custom inlay work on the instruments is done using mother of pearl, and semi-precious and precious metals. David has worked with ceramics since 1976 and applies this skill to create a ceramic drum. He has sold his instruments on three continents. David also runs a school in Tugaske, teaching people to become luthiers. Mail order supplies for luthier supplies and musical instrument kits are also available.

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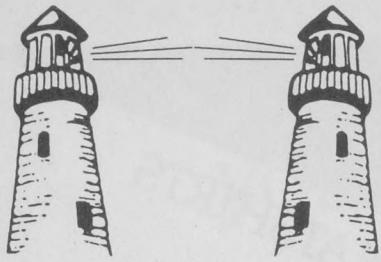
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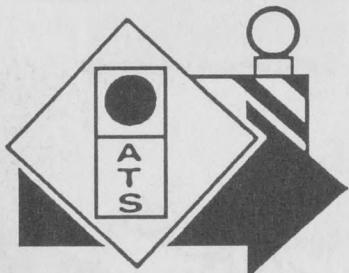
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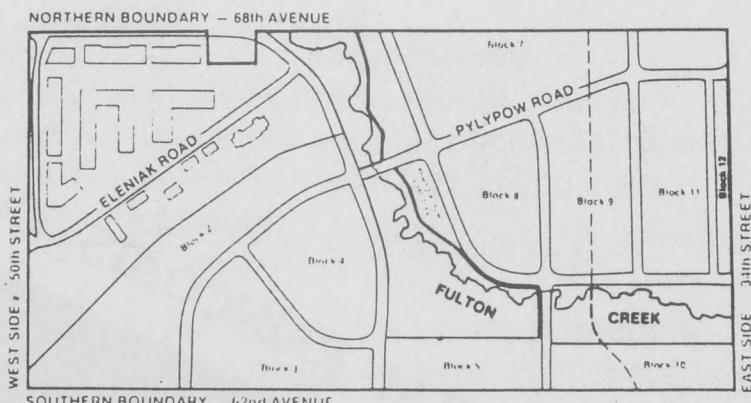
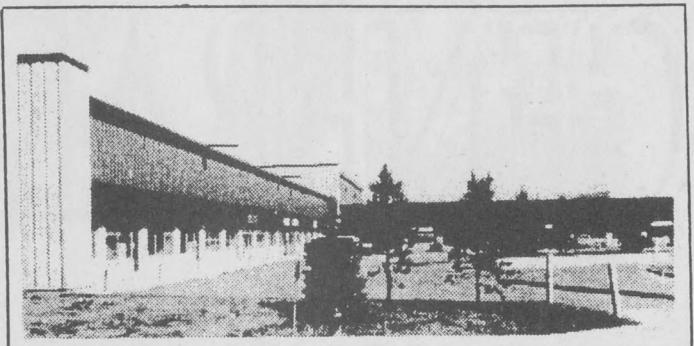
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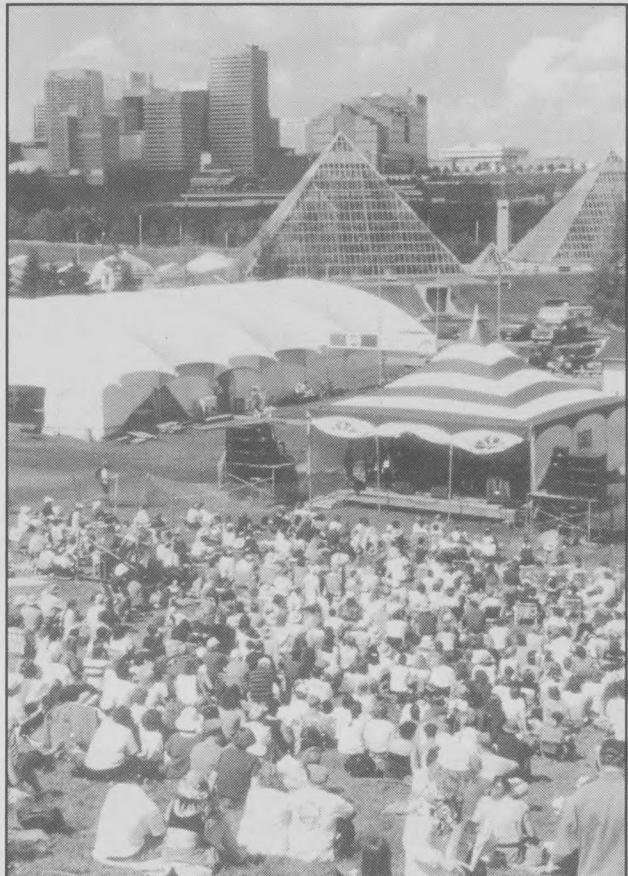


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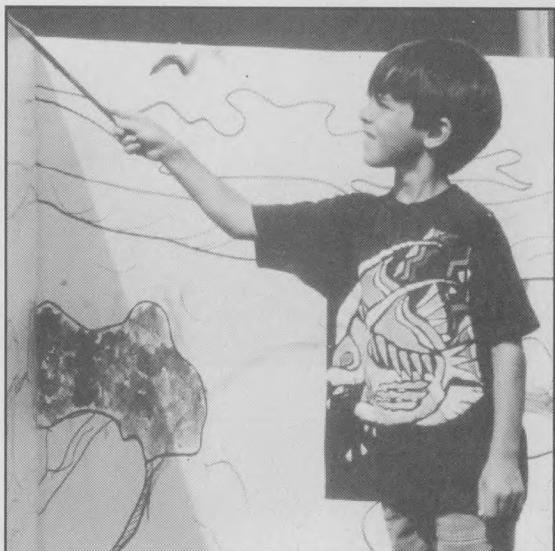


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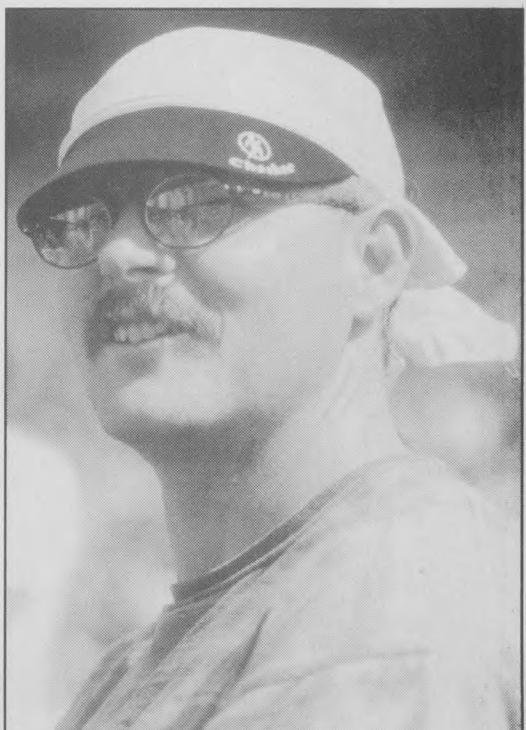


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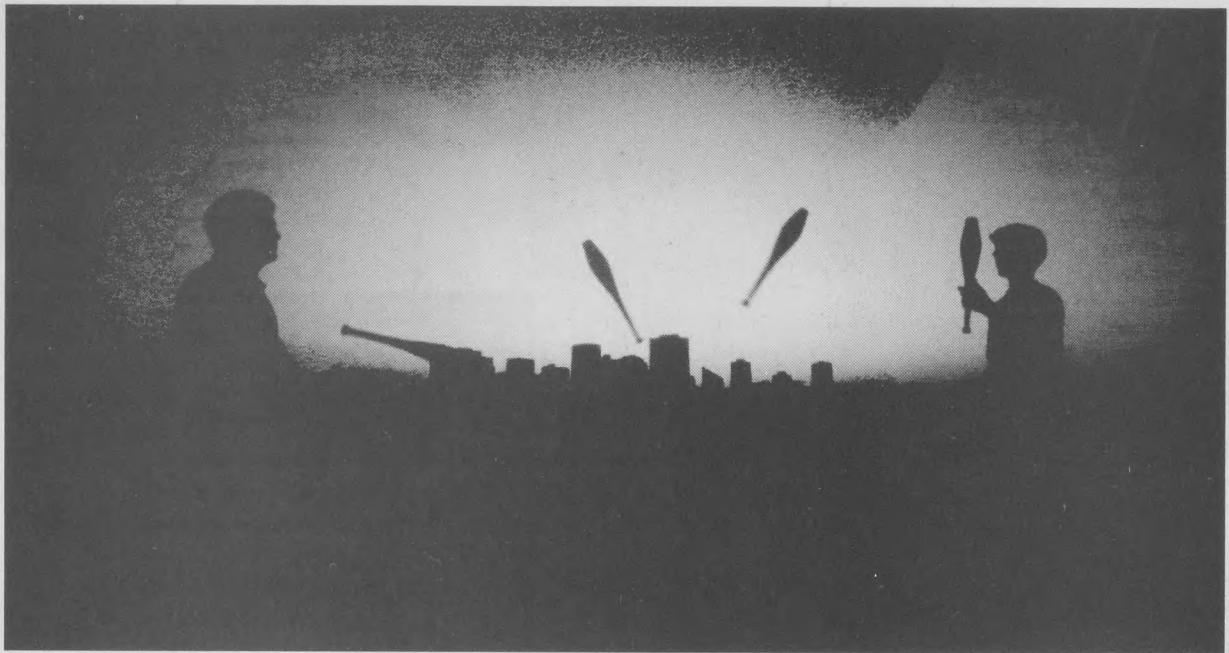


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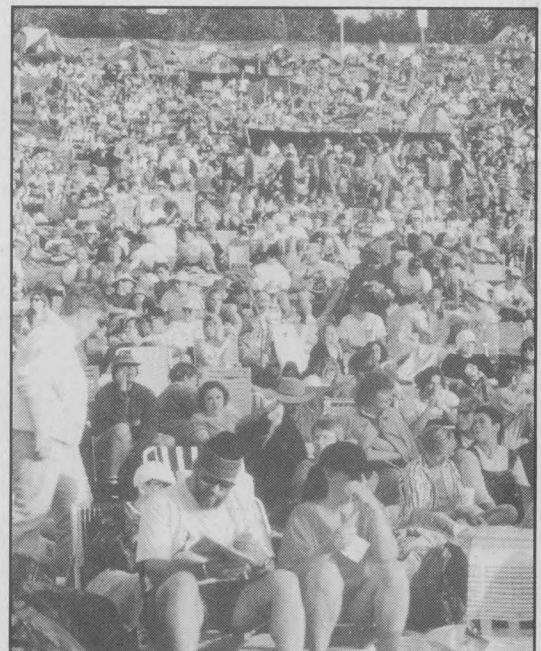


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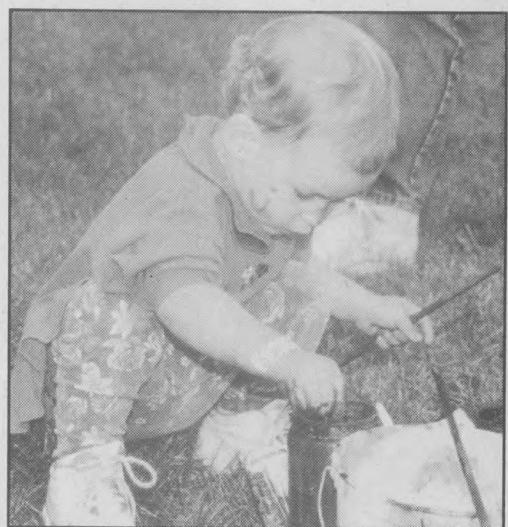


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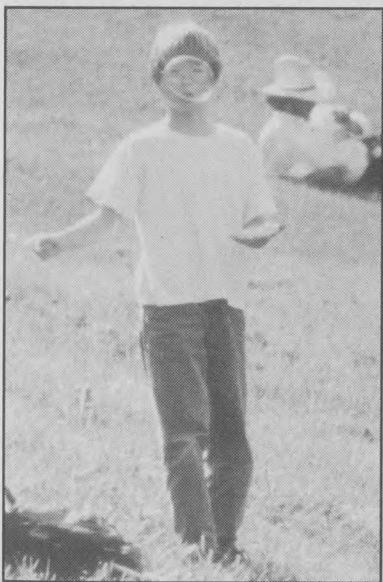


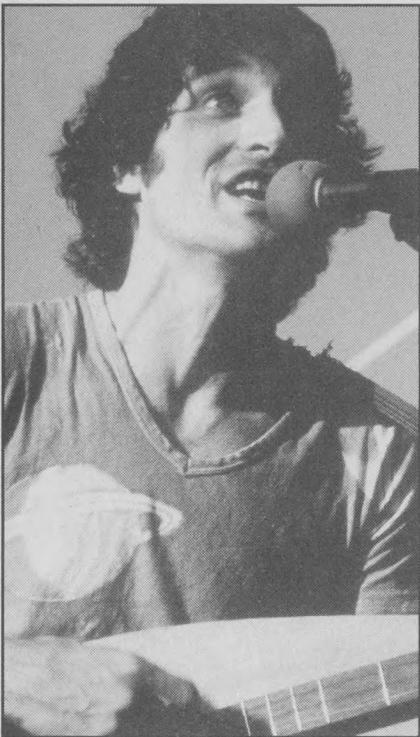
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Pickin' the pix

Identify these
performers from
the past 15 years.
(Answers on Page 117)



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#1



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#2



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Pickin' the pix



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#3



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#4

#6

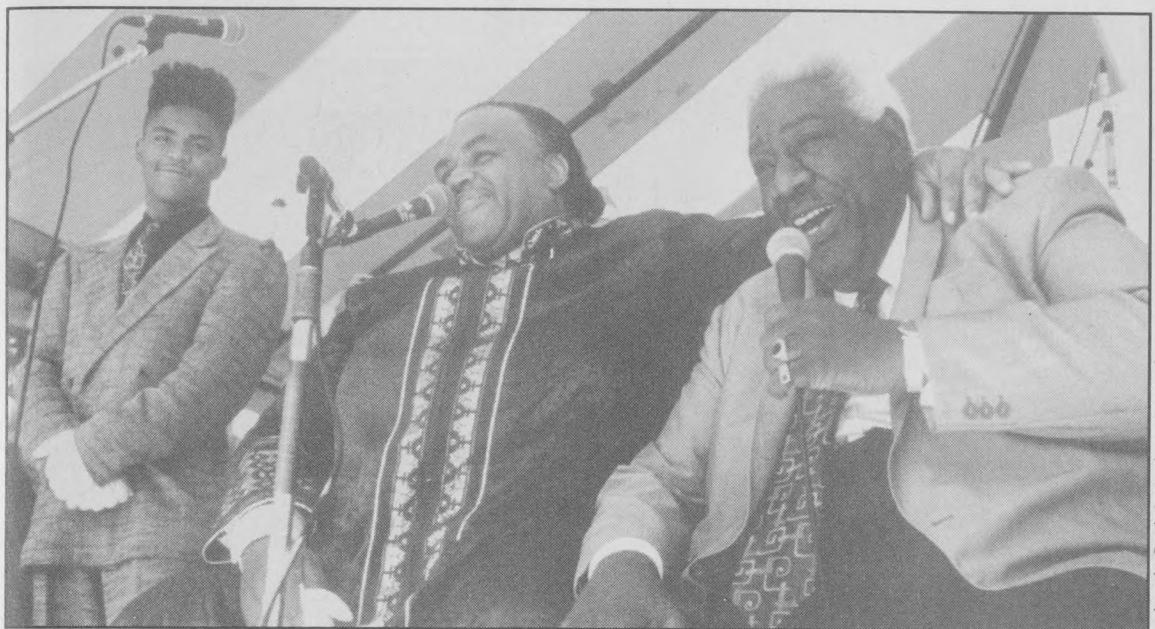
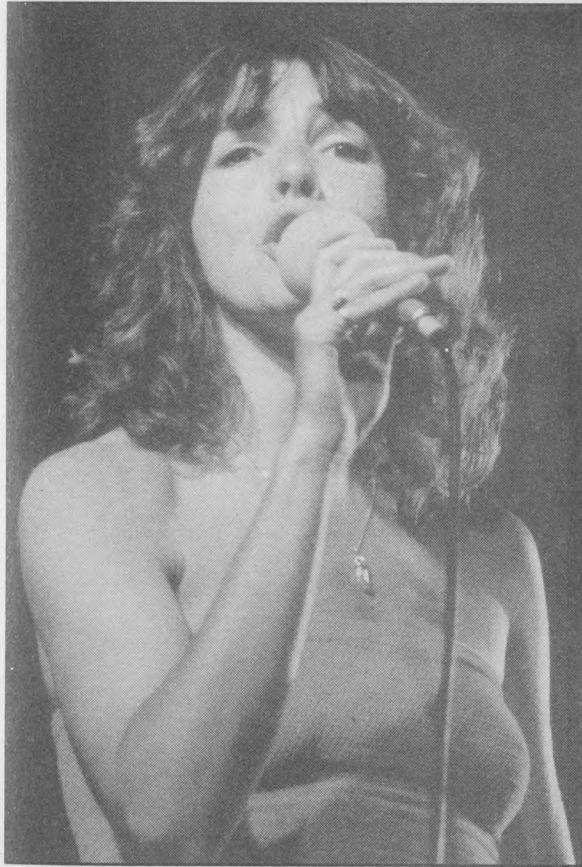


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#7

#9



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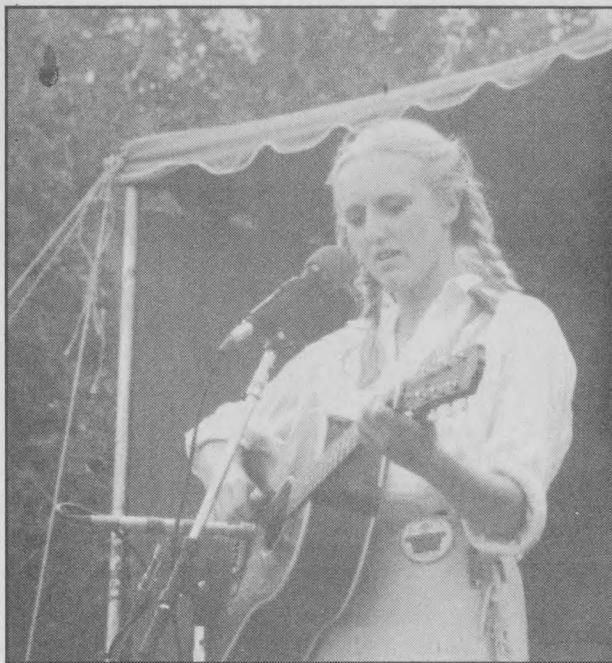


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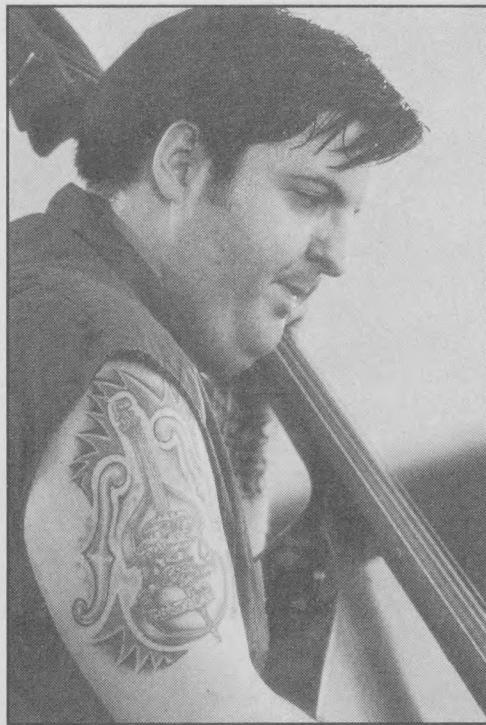


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#11

#12



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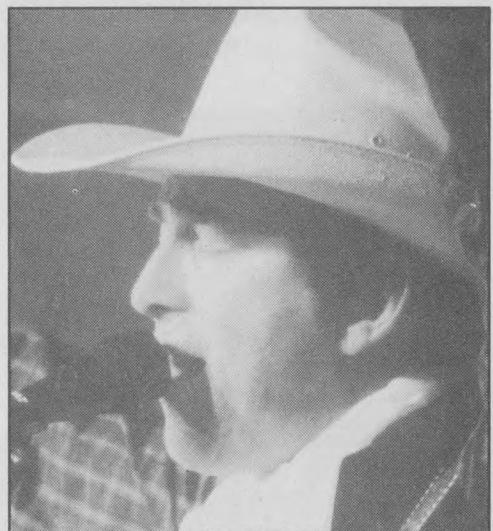
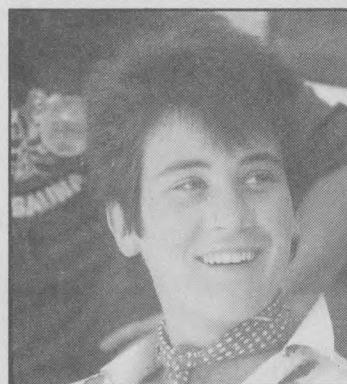


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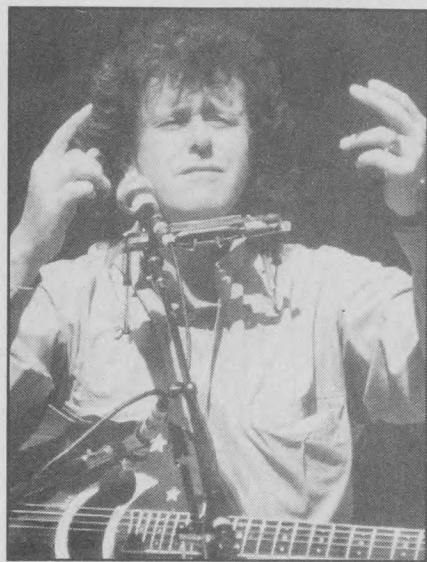
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#18

#16



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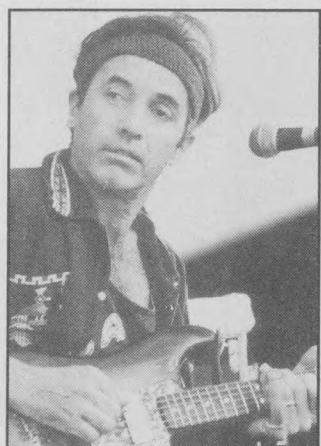


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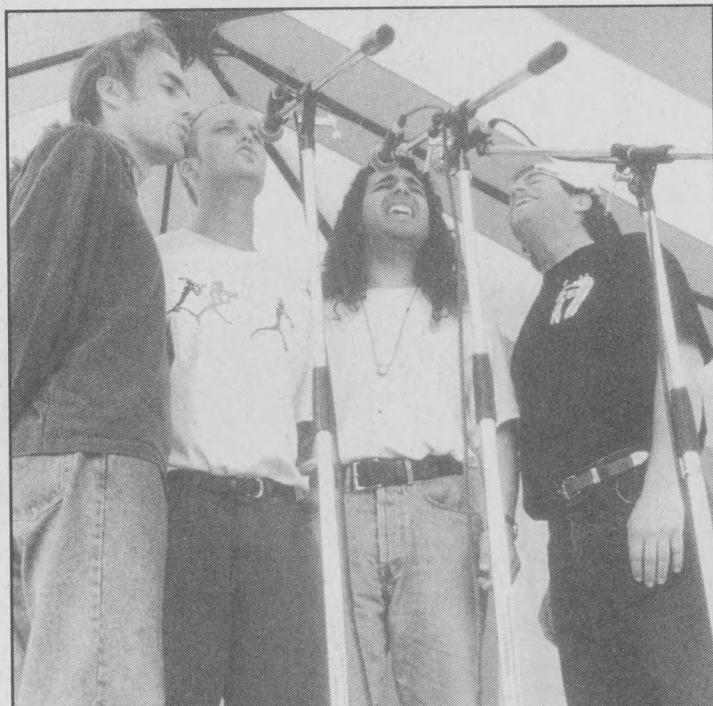
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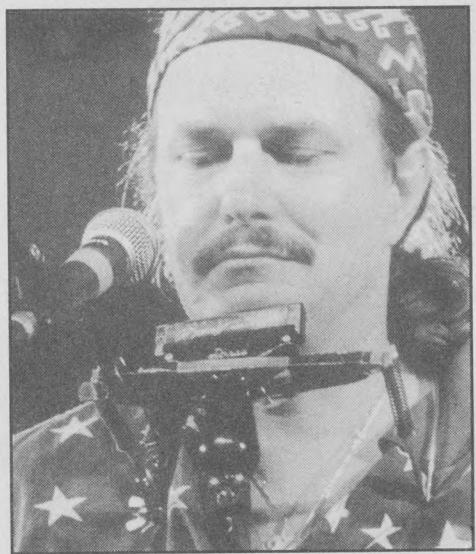
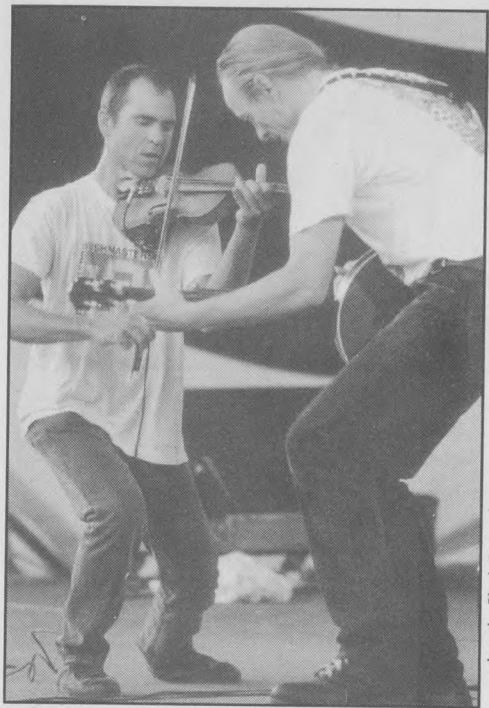


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#25

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#26

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#27

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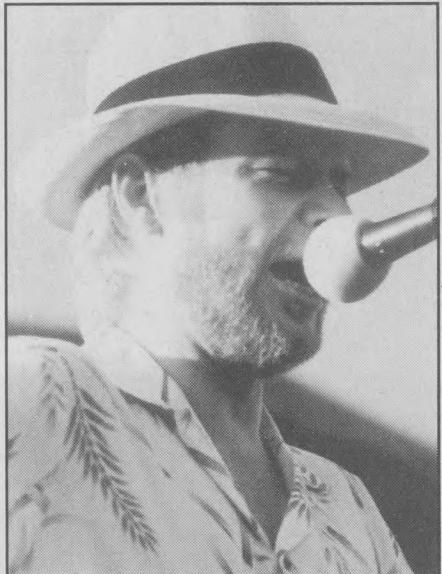
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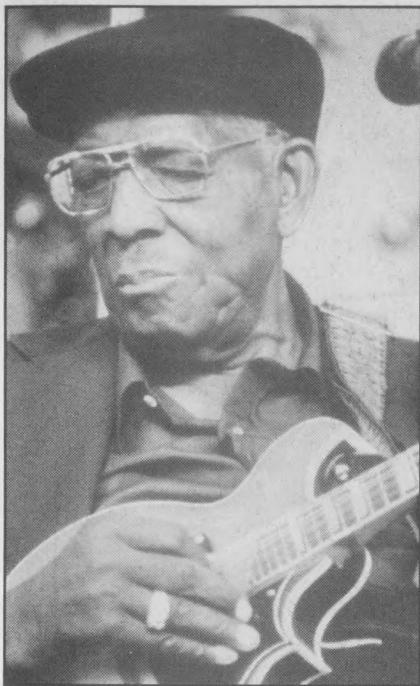
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#32

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#34



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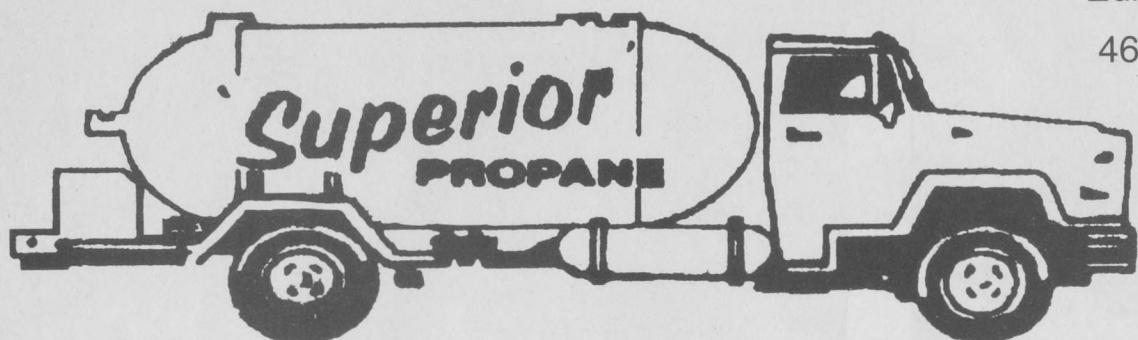
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- #1 Rick Scott, 1982
- #2 Roger McGuinn, 1989
- #3 Iris DeMent, 1993
- #4 Charles Brown, 1993
- #5 Tuva Ensemble Overtone Singers, 1993
- #6 Solomon Burke & Big Miller, 1990
- #7 Ann Mortifee, 1982
- #8 Santiago Jiminez Jr., 1993
- #9 The Topp Twins, 1993
- #10 Connie Kaldor, 1980
- #11 Mark Rubin of the Bad Livers, 1993
- #12 Mary Coughlan, 1993
- #13 Ian Tyson, 1986
- #14 k. d. lang, 1984
- #15 Dale Ladouceur, 1991
- #16 Donovan, 1986
- #17 Papa John Creach, 1988
- #18 Women in the Round & Pam Tillis, 1990
- #19 Ry Cooder, 1992
- #20 Saffire-The Uppity Blues Women, 1991
- #21 Rita MacNeil, 1984
- #22 Moxy Fruvous, 1993
- #23 Hans Theesink, 1993
- #24 Randy Newman, 1993
- #25 The Bad Livers, 1993
- #26 Lyle Lovett, 1988
- #27 John Bayley & Dave Von Ronk, 1982
- #28 Jon Sass, 1993
- #29 John Mann (Spirit of the West), 1985
- #30 Long John Baldry, 1983
- #31 Angelique Kidjo, 1993
- #32 Stan Rogers & Sylvia Tyson, 1980
- #33 Yank Rachell, 1987
- #34 Ani DiFranco, 1993
- #35 Kate McGarrigle, 1992

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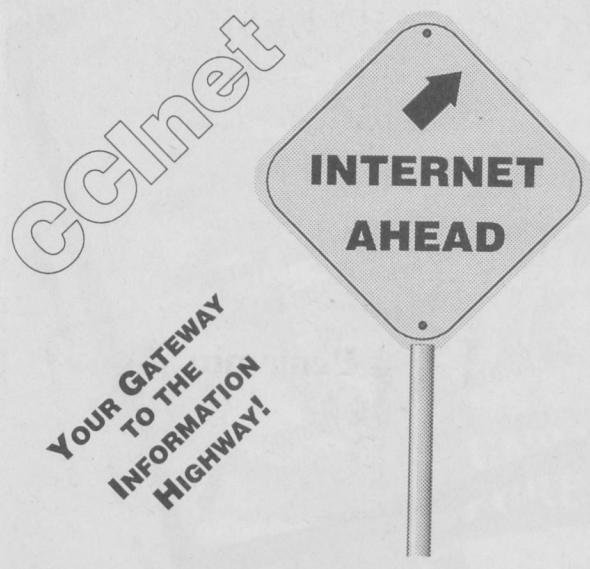
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Main stage line-up

THURSDAY

6:30 p.m.
 Tarika
 Terry Clarke &
 Henry McCullough
 Murray McLauchlan
 The Bucks: Ron Kavana,
 Terry Woods & Paddy Keenan
 Joni Mitchell

FRIDAY

5:30 p.m.
 The Austin Lounge Lizards
 Dan Hicks & The Acoustic Warriors
 Janis Ian
 Sharon Shannon
 Stephen Fearing
 The House Band
 Richard Thompson
 Tom Russell & Barrence Whitfield
 Rita Chiarelli & Jodie Drake

SUNDAY

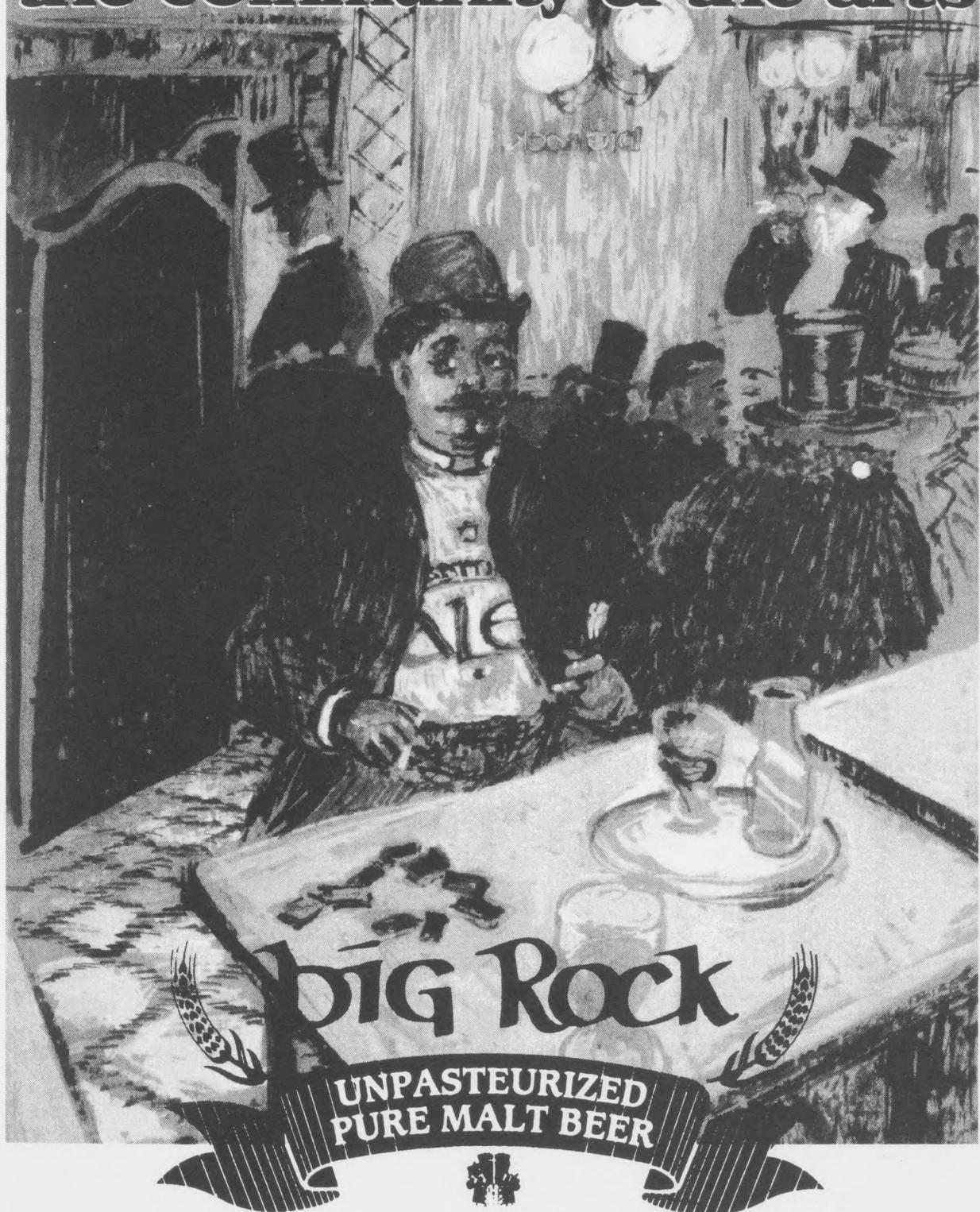
2 p.m.
 Blue Rodeo
 6 p.m.
 Alejandro Escovedo
 Joe Ely
 Quartette
 Barenberg, Douglas & Meyer
 Jimmy Witherspoon
 Four Men & A Dog
 Ruth Brown
 Solomon Burke

SATURDAY

2 p.m.
 Oumou Sangare
 6 p.m.
 Richard Greene & The Grass Is Greener
 Ceolbeg
 Saffire - The Uppity Blues Women
 Peter Rowan & The Rowan Brothers
 T Bone Burnett
 Taj Mahal
 Bill Bourne & Shannon Johnson
 Finale

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